TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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SIDNEY TOLER.

HACKETT.

In courtly clothes, we don't suppose
  There's one that looks more knightly,
Nor one that melodrama's spell
  Can manage more politely.
In present bill, Fregoli's skill
  He smuggles in to lend a
Quick change at will from Rassendyl
  To luckless king of Zenda.

Yet have we seen him still serene
  Through roles that smacked of college—
That pictured him in social swim,
  Or eke The Tree of Knowledge:
And yet, we wot, some see him not
  In parts more high and mighty,
But fear he'll show Mercutio
  As just a trifle flighty.

THE MATINEE GIRL.

I don't know whether the English girls that are sojourning with us are responsible for the fad, but I have seen any number of pretty little soubrettish girls carrying—what do you think?

A nicely-groomed kitten with a ribbon or a collar around its neck, and in one case a ribbon 'leash, about two or three yards long. A golden-haired girl in a sailor hat boarded a Broadway car the other afternoon with one of these pets, and the way in which the conductor looked at her was a study.

He wanted to object, but he wasn't quite sure, apparently, whether the cat had a right on the car or not. His gallantry triumphed finally and he turned away with an amused smile, while the little blonde cuddled the cat close to her bosom and whispered softly, "Muzzer's ittle wosebud!"

Gee, whiz! I've been to the circus just to hear the baby seal sing a solo in B flat. He is too cute for anything. He stands up on his hind fins like a little man, and the burst of melody that pours from his throat reminds you of the toot of an automobile.

The seal that plays the drum has a comparatively easy time of it, for all he has to do is to coil himself around the drum and flippety-flop the sides. It's mere play to him.

Then there is one that plays the cymbals like a Hungarian band master, and another that sits in a corner with a little fake harp that he thumbs as though he were playing, while all the time he is counting the house.

The Seal Skin Band could go touring as an all-star combination and put on a musical comedy with interpolated songs and instrumental selections and make a barrel of money. And the flip-flaps they could turn! I'd rather see them in a revival of Shakespearean plays than lots of actors I know.

Of course a tank drama would suit them best—something submarine and McGintyish—but I feel sure that they are equal to anything in the dramatic line.

Who will be our first seal skin dramatist?

There is a funny man on the Chicago *News-Tribune*, who has been accusing me of eating lobster Newburgs and Welsh rarebits before writing my MIRROR columns. Last week he said: "The Matinee Girl has 'em again. She has been dilating on the benefits to be derived from a kiss, and says that if the kiss were eliminated from the drama it would be tasteless, unreal and inhuman. The stage kiss always tastes of lip rouge, sweet one. You know it does!"

But I don't, dear old chap—really. Never had any of 'em. How did you find out?

Christie MacDonald and Louie Freear carried off the honors in The Man in the Moon, the former by her daintiness and lack of stagy methods, and the English actress by her original little sketch of the English "slavey"—the type that Dickens had in mind when he gave us the inimitable Marchioness.

The nearest that Americans have seen of that particular sort of servant was done by Josephine Hall last season in the play that was put on with Dangerfield '95. The name was so queer that I cannot remember it.

But I think Miss Hall's part was modeled after Miss Freear's conception of the same role, for it had a humorous sort of pathos in it that won the audience.

It would seem as though Miss Freear might do wonders with a part modeled somewhat on the same lines, but show her in some character that would appeal to Americans more directly.

Her hit was unmistakable on the first night. Her coster ballads are as human as Gilberte's French songs, and will become quite as popular, I think.

I don't think that Walter Jones and Sam Bernard really have to work for a living. I imagine they must have stocks and bonds and things in safe deposit vaults, and only keep up their stage connections to get a little exercise.

They always seem to be having such a good time while they are on. There is so much side play going on that the audience feels quite out of it, and then they are always just a little bored or else a little bit in a hurry to meet Gwendoline for supper.

Perhaps it's the tired feeling that comes about this time of year—pains in the back of the neck, dizzy spells and irritabilitiness—but it reacts on the audience sometimes and sends many to the drug store on the way home instead of to Shanley's.

Those two boys will hurt the broiled lobster traffic if they keep on.

I heard something rather good the other evening.

A group of people at a dinner table were talking about Anthony Comstock, and they were unanimous in declaring that he was an unmitigated—well, what he oughtn't to be.

Suddenly one man spoke up and paralyzed us. "Yes, but think of the good he's done!" We all glared at him, marveling at his nerve. "No one would ever have heard of Gabriel D'Annunzio except for Comstock," said he.

I am in receipt of a letter from a male person who signs himself "The Man Who Goes Out Between the Acts." He seeks to excuse himself and those of his ilk by saying that he apologizes when he is forced to push his way past people in going out between the acts.

Then he asks, with colossal selfishness, why persons who object to the nimble footed clove hunters do not obtain inside seats so that the aisle seats—otherwise the best seats—be left for him and his fellows. He says he has heard people haggling at the box office for aisle seats with no other purpose apparently than to glare at "us whose necessities make it impossible to sit through a performance."

To apologize for many forms of ill breeding is only adding to the original injury. A certain animal, famed for his nasal development, may apologize for its grunt, but people fail to become enamoured of the melody.

No doubt the "Man Who Goes Out Between the Acts" would like to have the best seats left for him and his ilk. That is the nature of the type. The persons who obtain the aisle seats have a perfect right to get the best seats they can for their money. And they also have a perfect right to object to being inconvenienced and have the women they escort elbowed and pushed by "The Man Who Goes Out Between the Acts."

There is a certain code of good manners not printed in books of etiquette that calls on one human being to respect the comfort and the rights of others. Men who climb past women in theatres, who expectorate in theatres and street cars and make themselves objectionable by their aggressive selfishness will always waken the resentment of decent persons.

I am surprised that "The Man Who Goes Out Between the Acts" is not subjected to some severer form of punishment than a glare which only glances off his thick hide. I should be rejoiced to see some men take summary vengeance on the wrecker of the gown or hat of the woman he escorts.

"The Man Who Goes Out" should not have an aisle seat, but should be penned in an enclosure somewhere with his brothers with some nice soft mud to wallow in. Then only will he be happy.

Viola Allen's article in the *Ladies' Home Journal* of this month gives as clear and accurate a description of a woman's life on the stage as I have ever read.

As a rule actors writing of their profession either glorify it or else paint its trials and disappointments with a too vivid brush. Miss Allen states facts without any unnecessary words and with a distinctness of diction that argues her possessed of an almost journalistic conciseness of style in writing.

She figures out the problem of the actual returns of stage life for a woman by subtracting the cost of costumes and the unoccupied Summer months from the high sounding salaries, thus reducing the amount to its actual value. She explains all the qualifications necessary for a stage career and the annoying inconveniences of one-night stands, without, however, making them seem like the tortures that many stars describe them.

It is not probable that Miss Allen's article will bring many maidens from the interior of the country to New York in search of stage careers. There is nothing in the story to appeal to a stage-struck girl. But there is sound common sense in every line, and the young women who are earnestly anxious to seek a living in this field will find plenty of useful information in the actress's frank statements of a woman's life on the stage.

Two pretty little manicurists who have recently pitched their tables in the Knickerbocker Building declare that the women of the stage have much finer and better cared for hands than the society women who are among their customers.

"There must be something in palmistry," said one of the fair artists, "for I cannot recall one actress with an unshapely or poorly kept hand, while there are any number of our patrons beautifully gowned and wearing exquisite jewels whose hands do not respond quickly to treatment and whose nails are badly shaped."

"Jane English has a beautiful white hand—not too small, but perfect in shape. The Boutons—Mabel and Madeline—have plump, soft hands with skin of fine texture. Mrs. Hopper has a tiny little hand like a child's, and wears beautiful rings. Julia Marlowe has dimples on her hands as pretty as the one on her chin. Odette Tyler has the almond nails and tapering fingers of the Southern Woman—an inheritance from generations of luxurious feminine ancestors. But there are no ugly hands among the women of the stage."

All at once there are rumors on all sides of the dramatization of Daudet's Sapho for Nethersole—for Leslie Carter—and for Sadie Martinot. I do not know if the novel has ever been dramatized, but if not what a lot of good material has lain idle.

The play, if modeled on the original, with its tragic, awful ending, ought to make a powerful drama which would convey the powerful lesson that the author intended when he wrote the book and dedicated it: "For my sons—when they are twenty years of age." Miss Martinot, it would seem, is better fitted by nature for the part than any woman on the stage. She always suggests the temptress in her various roles—not the coquette who seeks to lure men by her glances—but the enchantress who draws them to her by a more potent though unconscious magic.

This part ought to offer the actress the chance she is seeking. A playwright told me last week that she was anxious to play some part in which the woman would not be the usual youthful heroine, but a woman matured by life, its joys and sorrows.

It is a fact that our modern playwrights seem to imagine that women stop living after they are twenty and are resurrected when they have gray hair and spectacles, so that they may play "old woman" parts.

There are too many actresses whose art is worthy of better things and whose maturity is marked in face and form and voice—who continue to pin golden wigs over their own beautiful hair, which may be marked with silver, so that they may mince through girlish parts that are utterly unsuited to them.

They have no choice between this and old woman characters. In stageland there is no interesting middle age for women. They leap from an ever radiant youth into doddering grandmotherhood.

Dramatists are kinder to the men. We are all familiar with the middle aged villain—he with the silvered pompadour and base designs on the heroine—the always-young heroine.

When she escapes him and marries the hero they stop writing about her until her daughter or son grows up and something is doing again.

It is good to be alive in May when one is in New York. Our microby ozone has its peculiarities in the way of humidity in Summer and moist blizzards in Winter, but it has its advantages in May.

It is not Spring, to be sure, and it is not Summer. It is simply May in New York, and there is nothing better.

Of course May is May the world over, but here in town it is something more. Have you ever read what James Lane Allen wrote about it?

"In May I am of the earth, earthy. The soul looses its wild, white pinions; the heart puts forth its short, powerful wings, heavy with heat and color, that flutter but do not lift off the ground. The month comes and goes, but not once do I think of raising my eyes to the stars. The very sunbeams fall on the body as a warm golden net and keep thought and feeling from escape. Nature uses beauty now, not to uplift but to entice."

Of course Allen wrote that in the country, but if you want to feel like that you can approach it pretty closely by a drive through the awakening trees and flowers of the Park; along Riverside to some place where you can dine with the Hudson in view and then—home again when the moon is in working order.

This is my prescription. Try it and you'll never use any other. And remember that you got the tip from THE MATINEE GIRL.

SIDNEY TOLER.

The three gentlemen pictured on the front page of this issue are Sidney Toler as Sidney Toler, Sidney Toler as Count Maurice De Lancey, and Sidney Toler as James Rawlston, in Jim the Penman. By what occult means Mr. Toler manages to present himself in three forms at once is a secret known only to the actor himself and the photographer—and it is sufficient for others to know only the excellent result of the mysterious process.

Mr. Toler has been before the public in these three and a score of other characters since 1892. His first dramatic incarnation was as Bill Burley in The Master Man, at the Ninth Street Theatre, Kansas City. He then joined the St. Felix Sisters as leading man, and with that company toured through the South for nearly two seasons. Having thus been ushered into the profession he organized a company of his own, and as a star presented a large repertoire of modern dramas, in the middle West, for one year. Early in 1895 Mr. Toler joined Corse Payton's company, and has been a member of that organization ever since. He at first played character parts, in the wide range of standard dramas produced by Mr. Payton, and was this season advanced to leads. In these roles he is now appearing with the Payton stock company at the Newark (N. J.) Theatre.

Like many ambitious young players, Mr. Toler has a leaning toward the romantic school of art, and as he is equipped with a voice of excellent power and quality, and has, moreover, a splendid physique and bearing, his work in that line has been very successful.

And in another line, too—that of play writing—has Mr. Toler been forging his way to the front. He has spent every moment unclaimed by rehearsals and performances in developing his talent for the construction of plays. Every day becoming more familiar with the requirements of the stage, and learning, as well, the tastes of the public, he has written a number of dramas that give promise of success. His play, Two Friends, was produced last season on the road by the Corse Payton company, and he has now almost completed arrangements for the production and sale of a society comedy entitled, An American Millionaire. His scenic melodrama, Secret Sin, will be put on the boards next season, and a comedy, just completed, called Mr. Pigge of Chicago, will also be presented in the Autumn.

IN OTHER CITIES.

SAN FRANCISCO.

The Bostonians have gone. Five weeks of bright, cheerful entertainment at the Columbia and this popular aggregation has left us for another twelvemonth. Their place will be filled at the Columbia 24 by Roland Reed in The Wrong Mr. Wright.

The Southwell Opera co. at Morosco's Grand gave a first-class performance of Erminie 17-23. El Capitan 24-29.

The California was reopened 17 for a brief season by the Rays in A Hot Old Time. The farce caught on wonderfully and large audiences were kept in hysterics of laughter every night. Johnny Ray is a good specimen of the emphatic comedian. He drives in his jokes with a sledge hammer. Emma Ray was very much appreciated as Mrs. Stonewall Blazer. Harry Dull belied his name, and Ray Bailey was clever. A Hot Old Time will run another week.

The Little Trooper at the Tivoli was a refreshing contrast to the series of revivals to which the public has been treated of late. Annie Myers proved clever and entertaining in the title-role. Anna Lichter as the proprietress of the Bon Marche kept the fun going, looked pretty and sang charmingly. Bernice Holmes was good as the forewoman. Edwin Stevens was capital as the lieutenant of hussars. He is a whole show in himself. William Pruette was acceptable as the husband. Other characters were well sustained by Phil Branson, Charles W. Swain, and William Schuster. The Geisha 24-29. Frank M. Coffin, a local tenor, will appear in the role of Captain Katana.

A Bad Lot, an adaptation from the French, did well at the Alcazar 17-23. Ernest Hastings was very good as Jonas Chutterbuck, the retired merchant. Adelaide Fitzallen did good work as Belinda. Laura Crews grows in popularity every day. Clarence Montaine scored a hit as Ravel Chevalier, the French master. Others deserving of mention in their respective roles are Margaret Marshall, Howard Scott, Carl Berch, and Daniel Halifax. Captain Swift 24-29.

Ernest Hastings will leave the Alcazar Stock co., at the termination of his present engagement. He will be regretted, as he is extremely popular.

A local playwright, Charles Ulrich, has brought out a play called Robespierre, which Lewis Morrison will produce at the Alcazar during his forthcoming season. Florence Roberts (Mrs. Morrison) speaks highly of the play.

FRED S. MYRTLE.

MILWAUKEE.

Trilby was admirably presented at the Academy, April 24, by the Thanhouser-Hatch Stock co. Lansing Rowan made her first appearance in the title-role and created a most favorable impression. Her conception of the part was excellent, and her acting was characterized by perfect naturalness and delightful finesse. Miss Rowan possesses striking personal charms, an infinite grace of gesture, a very pleasing voice, and is already a pronounced favorite. Frederick Paulding's Svengali is considered by many the best portrayal he has ever given here. He swayed his audience irresistibly and played with that mental force and intensity always so noticeable in his work. Max von Mitzel made a decided hit as the Laird, his dialect being particularly good. Eugene Moore as Taffy, Donald Bowles as Little Billee, Edwin Thanhouser as Gecko, and William Verance as Mr. Bagot, all did themselves credit as usual. Irving Brooks was notably successful as Zou-Zou, and R. A. Berthelet as Dodor was excellent. Meta Brittain gave a faithful portraiture of Mrs. Bagot, and Mary Davenport was a capital Madame Vinard. The lesser roles were ably handled by Gertrude Homan, Lulu Hastings, Josephine Blodgett, Lucille Grey, Samuel Lewis, Lucas Noble, and Percy Tuttle. The play was staged magnificently and was presented with a smoothness and finish that reflects great credit upon Frederick Paulding, who entered upon his duties as stage director of the Academy with this production. The house was filled to its capacity, and fifteen enthusiastic curtain calls during the performance indicated the appreciation of a thoroughly pleased audience. The Burglar 1-7.

Too Much Money originally known as The Little Dunkardess—was given at the Bijou 23 before a large house. The play is a farce-comedy with a rather slim plot, but it contains many funny situations, some original ideas, and was excellently played by a competent co., who succeeded in winning plenty of applause and laughter. Francis Jones, Ernest Lamson, H. D. Simons, Mabel Tenenell, and Myra Jefferson are entitled to praise. Nance O'Neil will open 30 for an indefinite run. The repertoire for the first week will include Magda, Ingomar, The Jewess, Camille, and Oliver Twist.

The Moth and the Flame was presented at the Davidson 20-22 to good houses. Herbert Kelcey and Effie Shannon were cordially received. Marion Abbott was notably good as the much divorced Mrs. Lorimer, and the supporting co. was above the average. Olga Nethersole 1-6.

Adolf Sonnenthal and the Irving Place Theatre co. gave a superb performance of Nathan der Weise at the Pabst 21. The audience was deeply appreciative, but small. The Lyric Glee Club will close its season with a concert at the Pabst 27. Max Heinrichs, baritone, and Max Bendix, violinist, will be the soloists. Local talent will present The Mikado at the Pabst 28, 29 as a benefit to Arthur Weld.

Joe Ott and a clever co. appeared at the Alhambra 23 in a medley of fun and specialties entitled Looking for Trouble. A packed house attended the performance, which was bright and enjoyable, and created much amusement. Good specialties were furnished by Mr. Ott, James and May Fanson, Louise Montrose, John McVeigh, Abbott Davidson, and Montague and West. Vaudeville 3-6.

Irving Brooks concludes his Milwaukee engagement April 30, and will join the Thanhouser-Hatch Stock co. in Atlanta the first week in May. Mr. Brooks leaves a record of unbroken success behind him, his work with the Academy co. having been universally praised by both press and public. He is a most versatile young actor, and a master in the art of make-up.

A benefit will be tendered Ernest Derry, principal of the Derry Dramatic School, 2, at Ethical Hall; local professionals and amateurs will assist.

Julia Blanc and Riley C. Chamberlin have arrived here, and will open at the Academy May 1. Mary Davenport will leave for New York May 1, having concluded a highly successful season with the Thanhouser-Hatch Stock co.

Mort Singer, the extremely popular treasurer of the Bijou, will have his annual benefit 1, with Nance O'Neil in Magda as the attraction.

Emmanuel Reicher's dramatic reading at the Athenæum 24 was largely attended and much enjoyed.

R. A. Berthelet has been engaged as assistant stage-director for the Thanhouser-Hatch Stock co. in Atlanta.

CLAUDE L. N. NORRIE.

DENVER.

The James Kidder-Warde co. played a return engagement at the Broadway April 17-22 to good business. The plays presented were The School for Scandal, Othello, Hamlet, Macbeth, and Julius Cæsar. The engagement proved a most enjoyable one. Possibly the most satisfying bill presented was The School for Scandal. Kathryn Kidder's Lady Teazle, Frederick Warde's Macbeth, and the Othello and Charles Surface of Louis James were especially notable in the week's performances. Mr. James' versatility is finely demonstrated by the two characters mentioned, which he handled remarkably well. Mr. Warde, always conscientious and effective, is a bit handicapped by a line of characters not calculated to afford him the best opportunities for his intelligent and well directed efforts. Miss Kidder is especially pleasing in comedy, playing it with verve, delicacy and an abundance of magnetism. The tri-star combination is an excellent one and has been doing very large business throughout the West, I am informed by the management. Modjeska 23-29.

Katie Emmett at the Tabor 16-22 in The Waifs of New York drew fair business.

Harry Jackson and co. presented Rip Van Winkle at the Orpheum 16-22.

Mr. James, Mr. Warde, and Miss Kidder were the recipients of considerable social attention during their stay here, and luncheons and dinners at the Denver Club, the Overland Club, and Fort Logan have been given in their honor.

Two trunks containing costumes belonging to the Dorothy Morton Opera co., seized in February last, were sold at the court house one day this week to satisfy a $50 judgment obtained by Carl Bert, a former singer in the co. The proceeds didn't satisfy it; in fact, were eaten up by court costs.

The news of the death of George R. Edeson caused profound regret among his many friends and the public generally. Mr. Edeson was extremely popular here, where he spent four Summer seasons as stage director and comedian at Manhattan Beach and at Elitch's Gardens. His friends were legion, and he was admired not alone for his ability and talent as an actor, but as well for his sterling qualities as a man.

F. E. CARSTARPHEN.

ST. PAUL.

Hi Henry's Minstrels filled an engagement of three nights and matinee at the Metropolitan Opera House 23-26. Mr. Henry's military band is an excellent musical aggregation and they make an imposing street parade. The co. gave good shows and drew good houses. The first part is novel and pleasing. The comedians, Raymond Teal, Robert Baker, Frank B. Morton, D. W. Stewart, Dan Allman, and Billy Clark, kept the audience greatly amused. Solos were exceptionally well rendered by George M. Decker, G. W. Gowdey, Oscar Michaels, J. Albert Gates, John H. Davis, J. Marion Melvian, W. S. Elliott, Master Roy St. Clair, and Master Johnny Reeves. Hi Henry was heard to advantage in several cornet solos. The olio contained some very clever specialties. The Couture Brothers did especially clever work. Otis Skinner 1-3. Olga Nethersole 11-13.

At the Grand Opera House Nance O'Neil scored a pronounced success, playing to large and appreciative audiences 16-22. Miss O'Neil's Magda, Camille, Leah, Parthenia, and Nancy Sykes were each strong and artistic portrayals, deserving the hearty applause and fine compliments she received. A Royal Prisoner was presented by the author, True S. James, and a capable co. 22-29, opening to a fair sized house. The audience did not receive the play enthusiastically. True S. James as Alexis Razoumovski, a reckless young lieutenant, carried the role fairly well and in the last act did very creditable work. Jessaline Rodgers as Elizabeth Petrovna, Empress of Russia, played the role in an intelligent and impressive manner. Frederick Bock as Count Ivan Schouvaloff made the most of his role and received merited applause. James Jackson as Major Vanka and Edwin Felix as Nicholas Volski were commendable, and the rest of the cast acceptable.

Jessaline Rodgers and Frederick Bock are remembered as having been connected with several stock cos. in St. Paul some years ago, when they became favorites with our theatregoers. Too Much Money 30-6. Godfrey's Band 14.

The last concert in the Library-Schubert series was given at the People's Church 24, with Madame Gadski as soloist, assisted by the Schubert Club chorus and orchestra.

The boycott that has been on the Grand Opera House for over a year has been settled by arbitration and declared off. The cause of the trouble was the placing of Frank Nelson in charge of the stage at the Grand. Mr. Nelson, though belonging to the Union, was not a member of the local branch of that body.

GEORGE H. COLGRAVE.

MONTREAL.

The season of French opera at Her Majesty's ended April 22 as it began, brilliantly and successfully. The last opera given was Les Huguenots and the principals in the cast received a positive ovation. A special performance was given 24 for the benefit of the chorus and orchestra, who have worked so indefatigably for three weeks. Aida was the opera. The house was well filled. A number of Laval College students who were present enlivened the entr'actes with songs. Mr. and Mrs. Frank Murphy are to be congratulated on the success of their venture.

De Wolf Hopper opened to large business at the Academy 24 in The Charlatan. The opera was first produced in Montreal last Fall. Since then it has been wonderfully improved and all the weak spots strengthened. Mr. Hopper is a great favorite here and his welcome was a warm one. He is ably supported by Alfred Klein, Nella Bergen, and Alice Judson. Arthur Cunningham, a Montreal boy, gives a fine performance of the Grand Duke. Lady Windemere's Fan will be given 27-29 for the benefit of the Montreal A. A. A. clubhouse fund. Anna Stannard will play Mrs. Erlynne. Marion Kilby Lady Windemere, and the other parts are all in competent hands. The play will be given under the stage direction of Edith Kenward.

James W. Reagan opened to good business in The Bells of Shandon at the Queen's 24. The play is a fair one of its type. Mr. Reagan himself does good work and his songs are well rendered.

The Francais Stock co. produced Alone in London 24-29 in excellent style to good business. Benjamin Horning played Biddleconee, the Suffolk farmer, very capably. Thomas J. McGrane as James Redcliffe made a splendid villain. Charlotte Deane was sympathetic and convincing as the persecuted heroine. The comedy element was well looked after by Harry W. Rich and Nellie Callahan. Dora Norman did a good bit of work as Mrs. Maloney, and Walton Townsend gave a clever character sketch of the hypocritical old forger. Edytha Vaughn played very well as Tom Chickweed. The play was beautifully staged, the scene on the Thames Embankment being particularly good.

A comic opera, the libretto by Captain Forsyth, of Montreal, and the music by Jules Hone, is to be produced shortly at Her Majesty's.

W. A. TREMAYNE.

LOUISVILLE.

N. C. Goodwin and Maxine Elliott completely filled Macauley's, April 24, 25, presenting Nathan Hale. The orchestra was crowded from its space and every seat in the house was sold for each performance, including a special matinee 25. The stars, the play and the supporting co. received and merited the highest evidences of appreciation. My Friend from India 26-29. Richard Mansfield will close the season May 10, with one performance of Cyrano de Bergerac.

The Roeber and Crane Brothers Vaudeville co. filled a satisfactory week at the Avenue 23-29. In the co. are Maddox and Beach, Deveaux and Deveaux, Alf. Grant, and Carolo and Laurent. Coontown 400 30-6.

In response to many requests the Meffert Stock co. revived The Three Guardsmen at the Temple Theatre 23-29. The cast was about the same as when formerly produced, all of the members of the co. repeating their former successes.

Godfrey's Band will give two concerts at the Auditorium 6, and the May Musical Festival will be at the same house 8-10.

Mary Anderson will visit Louisville relatives before her return to England.

The Summer season at Fountain Ferry Park will open 1. Open air concerts will be given. It is an attractive place and deserves patronage.

Lawrence Griffith, having been on the road a season, has again joined the Meffert Stock co., playing Athos in The Three Guardsmen. He is a Louisville boy who is making rapid progress in his profession.

William M. Hull has returned to Louisville, having closed season as advance agent for Eugenie Blair.

Manager James B. Camp is in the East, and announcement is at last definitely made that the proposed season of Summer opera at the Auditorium will be given. Villa Knox will probably be the prima donna, and a large and capable co. will be recruited by Joseph Fay, who will be the stage-manager. The date for the opening is given as June 5, the season to last four weeks.

CHARLES D. CLARKE.

BUFFALO.

William H. Crane in The Head of the Family had a profitable engagement at the Star April 20-22. The star is very popular in this city, and at this engagement both the play and co. were in high favor. The engagement of Richard Mansfield 24, 25 proved to be the event of the season. The house for the two performances was sold out long before the opening night. The receipts for Monday night were $2,344.50. The play was put on in all the elaborateness and attention to details that has characterized the production throughout the season. Mr. Mansfield was the recipient of frequent curtain calls, and his acting was carefully attended by the large audiences. The Roxane of Katherine Grey was splendid, and F. A. Thompson was satisfactory as Christian. Honore 27. N. C. Goodwin and Maxine Elliott 28, 29. Frank Daniels 1-6.

The White Slave had a splendid engagement at the Lyceum 24-29. This was the first time in six years that the favorite old drama has been presented in Buffalo, and the attendance demonstrated beyond a doubt that the play is still held in high regard. Ruth Macauley in the title-role gave a fine exhibition of acting. Her Lisa was always intelligent, and in the more intense scenes her work was very artistic. Griffith Evans as William Lacy made a stage villain who is more natural than the ordinary villains of melodrama. Frank Drew as Stitch gave a pleasing impersonation, and he made the best of every humorous situation. Jennie Christie gave a surprisingly good interpretation of Martha, and W. A. Mortimer was acceptable as Clay Britton. Belle Archer 1-6.

The Emil Paur Orchestra played to a large and enthusiastic audience at the Star 23. The programme was made up of familiar orchestral favorites.

Manager Laughlin, of the Lyceum, is at the head of the National Motor Carriage Company, which has been organized to operate horseless carriages in this city.

Joseph Kenney is in town, making arrangements to operate a stock dramatic co. at a local theatre this Summer.

Ruth Macauley was seriously ill here during the engagement of The White Slave with neuralgia. She continued to work, although suffering intense pain.

RENNOLD WOLF.

NEW ORLEANS.

At the Grand Opera House the Baldwin-Melville co. stayed over one day and gave two additional performances April 23, The Signal of Liberty being the bill offered. The play is a four-act drama and has never before been seen here. It deals with the Cuban War from the blowing up of the *Maine* to the evacuation of Havana. The action is brisk throughout, and stirring scenes follow one another in quick succession. The production made a good impression.

At Hopkins' St. Charles Theatre we have had the stock co. in The Octoroon 23-29, as well as several clever vaudeville features. John J. Farrell, the new leading man, is giving entire satisfaction and his work is most praiseworthy. Nettie Bourne in the title-role was more than pleasing, and her efforts, as always, were well received. Pauline Fletcher, Josepha Crowell, Carrie Lamont, Ella Marshall, and Thomas J. Keogh, Horace Vinton, W. G. Beckwith, Louis Froboff, Howard Duffy, Albert Veazie, Morris Mason, Arthur Mackley, V. J. Bayhi, and Eugene Kay are in the cast and are conscientious actors. The specialties consisted of a musical sketch by Kelly and Violette; Higgins and Leslie, comedians; Manley and Rose, in a comic sketch, and the kinodrome. Northern Lights 30-6.

The Wilbur-Kirwin Opera co. opened the third week of a very successful engagement here 23 by presenting Girofle-Girofla. The Mikado, The Mascotte, Fra Diavolo, and The Two Vagabonds were sung during the week and were good drawing cards. The female impersonations of Shaw, the dancing of Arthur Gale, and some brilliant living pictures were the specialty features.

Ex-Governor Robert L. Taylor, of Tennessee, delivered his new lecture, "Love, Laughter and Song," at the Washington Artillery 24 before a large and enthusiastic audience.

Great preparations are on foot for the opening of the State Fair at the fair grounds May 8.

J. MARSHALL QUINTERO.

MINNEAPOLIS.

At the Metropolitan Theatre Otis Skinner opened a week's engagement April 24 in Rosemary, to an audience that was entirely out of proportion to the merits of the production. The audience made up for its lack in numbers, however, by its hearty appreciation of the performance. Mr. Skinner, as Sir Jasper Thorndyke, left little to be desired. His work was consistent and forceful throughout, and he was obliged to respond to several enthusiastic curtain calls. Gretchen Lyons made a charming Dorothy Cruikshank; John Malone contributed an excellent bit of character work as Jogram, and Frank Sylvester was satisfactory as William Westwood. Clara Thropp 4.

At the Bijou Opera House Nance O'Neil opened for a week 23 in Magda to a large and pleased audience. As Magda Miss O'Neill was absorbingly interesting; the part is well fitted to her abilities, and she made the most of every opportunity. She has made marked progress in her art since her appearance here last season. Of her support Ricca Allen, Mrs. Horace McVicker, Nina Crollus, and Herbert Carr deserve special mention. A Royal Prisoner 30-6.

Verna Golden, violinist, and Nellie Gertrude Judd, soprano, two Minneapolis young women, who have recently returned from abroad, where they have been pursuing their musical studies, were principals in a very enjoyable concert given at Plymouth Church 24. Hamlin Hunt presided at the organ, and Madge King Johnston was the pianist.

The Apollo Club's closing concert of the season was given at the Lyceum Theatre 26 to capacity. The programme, which was an exceptionally good one throughout, included solo numbers by Ben Davies and Poddie Ross, both of whom sang with marked effect.

F. C. CAMPBELL.

COLUMBUS.

At the Southern Fanny Rice presented At the French Ball April 21, but owing to illness was unable to complete the engagement 22. Her interpretation was as full of life as ever and her support was adequate. The Banda Rossa gave a splendid concert 23 to a very small house. Julia Arthur 24, 25, presented A Lady of Quality, Pygmalion and Galatea, and Mercedes. The productions were perfect in every detail. The work of W. S. Hart was admirable. N. C. Goodwin and Maxine Elliott packed the house 26, presenting Nathan Hale. The co. is strong in every detail and the mounting splendid. There was not a part in the entire cast that was not played artistically. A Day and a Night 27. Madame Sembrich 29, May Irwin 16. James Kidder-Warde co. 18.

With Jeffreys Lewis in the title-role of La Belle Russe 24-29 the Valentine Stock is doing well. The cast, though small, is excellently balanced. The work of Ed R. Mawson, Jack Webster and Robert Rogers was splendid. Louise Mackintosh handled her role in her usual artistic manner. The stage settings and mountings were superb.

At the High Street, Coon Hollow did well 20-22. The cast was acceptable and scenic effects good. Pousse Café did a fair business 24-26. Tennessee's Pardner 27-29. Waite's Opera co. 1-13.

Frank Burt, of Toledo; Charles Woodruff, of Dayton, and Mr. Brummel, of St. Louis, were

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OPEN TIME
NEWPORT, R. I.
Owing to companies closing have weeks of May 8, 15 and 22 open. One of the best months for theatricals at Newport. Would like to hear from popular price opera company. Admiral Sampson's fleet of 18 ships will be in Newport waters for two weeks during May, adding 4,000 to the population.
T. F. MARTIN, Manager.

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the guests of George Chennell, manager of Olentangy Park Casino, last week.

Kate Blanche, of the Valentine Stock Co., has just returned from a pleasant visit to New York.

J. B. DAVIE.

INDIANAPOLIS.

The twenty-ninth and closing week of the Grand Stock co. was ushered in April 24 with The Lost Paradise as the bill. The usual meritorious performance was given and good business was the rule. The programme will be changed 26, when The Idler will be substituted. Both plays were successfully given earlier in the season. The co. has been a success from the start, and will be continued next season under the management of Sosman, Landis and Hunt.

N. C. Goodwin and Maxine Elliott presented Nathan Hale at English's April 22. Mr. Goodwin, always a favorite here, was accorded his usual reception, and the play from both an artistic and a pecuniary standpoint was a success. Julia Arthur 26. Madame Sembrich 1. A Woman's Politics 4-6. May Irwin 15.

Murray and Mack, with a clever co., gave Finnegan's Ball at the Park 24-29. This co. is so well known here that the Park's patrons always look forward to its annual visit and business is always good with them. Coon Hollow 1-3. Tennessee's Pardner (return) 4-6. A Milk White Flag 8-10.

Stage-Manager Walter Clarke Bellows, of the Grand Stock co., has left for New York, and David Miles, his assistant, has assumed charge of the stage in addition to taking an important part in The Lost Paradise.

George Dickson, of the Grand, together with Mrs. Dickson and Manager Fred C. Dickson, of the Park, contemplate a European tour in June.

Elmer Bowlby, treasurer of the Grand, is seriously ill with typhoid fever.

ALLEN E. WOODALL.

KANSAS CITY.

Robert B. Mantell appeared at the Coates Opera House April 24-26 in A Secret Warrant, Monbars, and The Face in the Moonlight. His support, as usual, was excellent and the attendance was fair. On and Off 1-3.

A Midnight Bell was the attraction at the Grand Opera House 23-29, and L. R. Stockwell in the role of the star was faithful in his characterization of the busy old deacon, and was supported by a clever co. Pearl Landers as the minister's daughter was charming and endowed the character with that sweetness and innocence that makes it one of the most delightful creations of the stage. Mr. Seaton as the clergyman, Frank Bacon as Stephen Labree, the cashier, and Mr. Napier, as the city lawyer, were all worthy of mention, and Martin Tripp, the country boy, was very acceptably played by Mr. Tate. The Turtle 30-6.

The Woodward Stock co. produced Moths at the Auditorium 23-29 and made an excellent impression. Jane Kennark, the new leading woman, made her first appearance with the co. in the character of Vera, which gave her an excellent opportunity to display her powers as an emotional actress, and she was decidedly popular with the audiences. Willis Granger, also a newcomer, made a very favorable impression as Lord Jura. The rest of the co. was exceptionally well cast and the house was crowded throughout the week. Trilby 30-6.

FRANK B. WILCOX.

DETROIT.

The Detroit Opera House is closed for April 23-29 and will remain in darkness for the following week, with the exception of 29, 30, when the Banda Rossa appears.

George H. Nicolai and Clarence R. Sturges are now the managers of the Cummings Stock co., having entered upon their duties this week. It is now believed that the stay of this co. at the Lyceum Theatre will extend as late as July. Camille is the bill 23-29. Grace Atwell takes the title-role and does it well. Ralph Cummings plays Armand Duval in his customary clever manner. Julia Hanchett has just returned to the Cummings Stock co. this week, and in Camille she appears as Madame Prudence, which character she handles admirably. Wilson Deal, Harry Glazier, Thomas Ricketts, Blanche Douglas, and Miss Seymour in other principal characters did well. A Gilded Fool 30-6.

The Ivy Leaf is running at Whitney's Opera House 23-29. Lost in New York 30-6.

KIMBAL.

PROVIDENCE.

At the Providence Opera House, April 24-26, Kellar mystified and amused large audiences with his sleight-of-hand tricks and illusions. De Wolf Hopper 27-29 presented The Charlatan for the first time in this city. Star and co. were cordially welcomed by a large audience on the opening night. Julia Arthur 1-6. N. C. Goodwin and Maxine Elliott and A Dangerous Maid will divide week of 8.

Tony Hart, of The Belle of New York, was in town last week as guest of Dan A. Kiley.

James K. Keane, who has been confined to the house the past six months with a severe case of tuberculosis, is now in a critical condition. His disease has settled in his throat. Mr. Keane is in a sad plight and would be glad to hear from his friends. He is at 293 Fountain Street, this city.

HOWARD C. RIPLEY.

PITTSBURG.

A fine rendition of The Sporting Duchess was given by the stock co. at the Grand Opera House April 24, and drew large audiences all the week. The Lost Paradise 1-6.

At the Bijou The Span of Life opened 24 to a large house. Next week The King of the Opium Ring.

Belle Archer and a capable co. opened at the Duquesne 24, presenting A Contented Woman. The house was well filled at every performance. The Duquesne will close its season 29.

At the Alvin Olga Nethersole opened 27 for three nights. Francis Wilson will follow.

E. J. DONNELLY.

OMAHA.

The music lovers of Omaha were favored with a treat at the Boyd April 19 in the performance given by Rosenthal, the pianist. While the audience was not a large one they seemed very appreciative. Warde and Sackett's comedians, headed by Walter Walker, gave three performances of A Bachelor's Honeymoon 23-25, and this amusing farce was thoroughly enjoyed by a series of fair-sized audiences. The co. is quite acceptable and the play is most amusing. James-Kidder-Warde co. 26-27. On and Off 28-29. Kelcey-Shannon co. 4.

J. R. RINGWALT.

CLEVELAND.

Francis Wilson in The Little Corporal was at the Euclid Avenue Opera House April 24-29. Coan and Hicks benefit 1-3. Richard Mansfield 4-6.

On the Suwanee River was the attraction at the Cleveland Theatre 24-29. A Daughter of Cuba 1-6.

Two concerts will be given by Godfrey's Band at Gray's Armory 1.

WILLIAM CRASTON.

GALVESTON.

The Grand virtually closed for the season several weeks since, the Walsh-MacDowell co. being the last attraction of note to appear. Owing to a hitch in arrangements the return visit negotiated for was not vouchsafed, much to the regret of everybody here.

C. N. RHODE.

PORTLAND, ORE.

Stuart Robson in The Meddler, April 17, and Two Rogues and a Romance 18, with a fine co., and Primrose and Dockstader's Minstrels 21, 22, did fine business at the Marquam.

The Pay Train opened to full house at Cordray's 16, and continued to 18 to fair business. Douglas White, late correspondent for the New York *Journal* and San Francisco *Examiner* in the Philippines, delivered very interesting and instructive lectures 22 to good attendance.

O. J. MITCHELL.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Gramls and Theiss, managers): Peters Comedy co. (return engagement) April 17-22 presenting A Miserable Marriage, American Born, and Love and War. Ex-Governor Robert L. Taylor lectured 20 to full house. Rentfrow's Pahfinders 24-29.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Rabitte, managers): Martin, hypnotist, closed a successful week April 22. Charley's Aunt (local) 25. Peters Comedy co. 27-30.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Martiny, hypnotist, opened for a week April 24. This attraction will close the local season.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): Eugenie Blair in A Lady of Quality April 18, 19; splendid performance; fair audience. Blanche Walsh and Melbourne MacDowell in Fedora and La Tosca 20; excellent performance; small audience.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Andrews Opera co. April 20, 21 in Fra Diavolo, Girofle-Girofla, and Martha; S. R. O.; performances very good. This closed the season at the Grand.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Blanche Walsh and Melbourne MacDowell in La Tosca and Fedora April 20, 21; crowded houses; audiences delighted.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Hoyt Comedy co. April 24-29. Spooner Comedy co. 8-20.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., lessees): Ian Maclaren lectured April 21 to crowded house; audience pleased. Rosenthal 28.==DEWEY OPERA HOUSE (Landers Stevens, lessee): Grand Stock co. presented Monte Cristo 16-23, giving satisfaction to large houses. The Girl from Chili 24-30.==ITEMS: Marines from the battle ship *Iowa* gave minstrels for benefit of the Red Cross Society 20 and packed the Macdonough from pit to dome; clever performance.—Pearl Humphreys is here on a visit to her parents.—De Witt Clinton, of the Alhambra Theatre, San Francisco, has accepted a permanent position with the Grand Stock co. at the Dewey.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedley, manager): Two performances of The Chaperon were given to large and well-pleased audiences April 21 by local talent. Remember the Maine (return date) 27.==ITEM: Arthur Hoops, who is appearing successfully as Rupert with James K. Hackett in Rupert of Hentzau, is a nephew of Major S. N. Androus, postmaster of this city.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Dark until 1, when the Lombardi Italian Opera co. is expected for a season of three weeks.==BURBANK THEATRE (Clark A. Shaw, manager): The Wakefield Opera co. in especially attractive productions of A Night in Venice and The Mikado enjoyed good business 16-22. Erminie 23 and repertoire remainder of week.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Ian MacLaren April 15; well-filled house; enthusiastic audience.==ITEM: Louise Compson, recently of the Janet Waldorf co., gave a private recital 17 with great success. Miss Compson's readings from Shakespeare showed dramatic talent and careful study.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Garden City Minstrels (local) April 20, 21; large and pleased audiences. Dailey Stock co. 24-29.==AUDITORIUM: Dark.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Rays April 12 in A Hot Old Time; good house; audience pleased.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Female minstrels (local), direction Katherine Page, April 28.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Roland Reed and Isadore Rush with an excellent co. in His Father's Boy April 11 did an immense business. Devil's Auction 12 drew a good house. The Mikado (local) 21; good house. Katie Emmett in The Waifs of New York 24; fair but appreciative audience.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Devil's Auction April 22; good performance; good house. Katie Emmett 27. A Midnight Bell 11.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Roland Reed April 17 in His Father's Boy to crowded house; patrons pleased. Devil's Auctoin 18 to S. R. O.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): MacDowell-Walsh co. 8. John B. De Motte 10.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Katie Emmett 28.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Not in years has the Hyperion been so crowded as for Richard Mansfield's engagement April 20, when seats were double the price and the orchestra put upon the stage to accommodate the people. The production was magnificent, and Mr. Mansfield was enthusiastically received. Katherine Grey played Roxane with grace and intelligence. Bertha Blanchard, while playing but a small part in Act I. scored emphatically. Willie Collier in Mr. Smooth was welcomed by a goodly gathering 21. The new comedy is brisk in dialogue and situations and gives Mr. Collier ample scope for his own peculiar humor. The Charity Vaudeville matinee and evening 22 packed the Hyperion, and netted a goodly sum for the Delia Day Nursery. The bill was interesting; Mr. Poli contributed Ziska and the biograph for the afternoon, and Otis Thayer and his co. in their clever sketch, No. Five, for the evening. The rest of the bill was made up of local talent. A Milk White Flag to small house 24. Second Regiment Band Concert to fair business 25, 26. Her Atonement 27-29. West's Minstrels (return) 1. Sousa's Band 2. William H. Crane 3. Beside the Bonnie Brier Bush 5, 6. Julia Arthur 11. N. C. Goodwin and Maxine Elliott 13.==GRAND OPERA HOUSE (Breed and McKenna, managers): Gettysburg 20-22 to topheavy houses and pleased. The Octoroon (local) 24-29 caused the S. R. O. sign to be displayed at every performance. The cast, headed by Mary Dudley-Burke, was carefully selected, and made up of some of the best amateurs in the city. Miss Burke played the difficult role of Zoe with taste and discrimination. Miss Colt was effective in a minor role, and Charles Raffle was capital. J. K. Emmet and Lottie Gilson 1-3. A Rag Time Reception 4-6. Moulin Rouge co. 8-10. Two Little Vagrants (return) 11-13.==ITEMS: The Ellis Opera co. have been engaged for the Musical Convention at the Hyperion in May.—Mrs. Grant Thompson 25 threw open her music room for a song recital given by Herbert Witherspoon, late basso of the Castle Square Opera co., 25. Mr. Witherspoon, who was in excellent voice, sang a group of French songs delightfully.—G. E. Morton, press agent of the Hyperion, has received from his home in England a box of valuable family heirlooms.—The Gounod Society is rehearsing for its second concert to be given at the Hyperion in May.—W. P. Fisher, advertising agent at the Hyperion, is receiving congratulations upon the arrival of a little stranger at his home.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Willie Collier presented Mr. Smooth April 20, which made a hit. It is quite funny and replete with up-to-date dialogue. Henry Miller in Heartsease 21. A Milk White Flag to satisfactory business 22. Her Atonement 24-26. Beside the Bonnie Brier Bush 27-29. W. H. Crane 1. West's Minstrels 2. A Texas Steer 3. N. C. Goodwin and Maxine Elliott 5, 6.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): The well-known play of Yon Yonson 20 to fair business. Bob Fitzsimmons and an excellent vaudeville co. drew packed houses 21, 22. The warm weather had a perceptible effect on the attendance this week, when the Spooners presented a very satisfactory repertoire. Cecil and Edna May Spooner received hearty applause in their pleasing specialties. American Burlesquers 1-3. Moulin Rouge co. 4-6. King Dramatic co. 8-13.==ITEMS: Anson Pond, author of Her Atonement, is a native of Hartford.—Manager Shea, of Springfield, may present Summer theatricals at Werder's Park. As the Chutes adjoining are also contemplating the same, we'll be long on open-air theatres.—Unity Hall has held good houses 24-29, the attraction being the wargraph.—The Press Club dinner 22 was the usual enjoyable affair.—Sousa's Band is underlined for 3 at Foot Guard Hall.

A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): The Bohemian Burlesquers evoked a good deal of enthusiasm and applause April 20-22 in a bright *melange* of vaudeville and burlesque. A Bunch of Keys rattled merrily 24-26. The cast was capable and energetic. Brother for Brother 27-29 opened well. The Real Widow Brown (return date) 1-3. The Stowaway 4-6.==PARK CITY THEATRE (J. B. Bunnell, lessee; Walter L. Rowland, manager): Willie Collier displayed his quaintness in Mr. Smooth 19, with first-class support. The Highwayman was sung tunefully on its return date 20. The manicure had its *premiere* here 21. Shenandoah was played entertainingly to a light house 22. Under the Red Robe 26. A Milk White Flag returns 28. Jefferson De Angelis 29. Prince Ramon, with semi-professional cast, 1-6.==ITEM: Both local houses are booked well up to June 1. The managers hope the present era of Summer may be premature and good theatre weather intervene before the closing of what has been all 'round Bridgeport's most prosperous season.

W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Robert Fitzsimmons and his vaudeville co. attracted a good-sized audience April 20. Shenandoah was enjoyed by a large audience 21. The Highwayman 22 to good business. Isham's Octoroons 24, 25; pleasing entertainment. Beside the Bonnie Brier Bush, with J. H. Stoddart and an excellent co., pleased a good-sized audience 26, opening its season here. A Milk White Flag 27. Elks' Minstrels 28.==JACQUES OPERA HOUSE (Jean Jacques, manager): Sawtelle Dramatic co. closed a successful week 22. The Wills Comedy co. in In Atlantic City played 24-26 to good business. A Bunch of Keys 27-29. Waite's Comedy co. (return) 1-6.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Elroy's Stock co. began a week's engagement April 24 to S. R. O., good business continuing. Repertoire: The White Squadron, Mr. Whitehouse, The Land of the Midnight Sun, The Police Patrol, In Old Tennessee, She, The Midnight Alarm, Paradise Alley, and The District Fair.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): The Highwayman April 21; medium business; performance fair. Jefferson De Angelis 28. Sousa's Band 1. W. H. Crane 10. Willie Collier 12. Chauncey Olcott 24.==COSMOPOLITAN OPERA HOUSE (Troupe and Wynne, lessees; B. F. Boscoe, resident manager): Dark.==ITEM: The Russwin Lyceum will close its season 24.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): A Milk White Flag April 21; large and pleased audience. Beside the Bonnie Brier Bush 1. Willie Collier 11.==ITEM: It is reported that the Middlesex, which is one of the largest and most complete theatres in New England, may be leased after the close of this season for next season or a term of years.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Jere McAuliffe co. ended a week of good business April 22. The plays were all well presented, and the co. gave entire satisfaction. A Milk White Flag to a good house 25. The co., including Mary Marble, is very good. Kellar 27. Sousa's Band 4.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Frankie Carpenter co. April 24-29, presenting first half of week An American Princess, Pawn Ticket 210, A Child of Fate, and The Shaughraun, giving satisfaction to good business.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Rice's Comedians April 17-22; fair business. Metropolitan Merry Makers 24, 25; small houses; fair co. Professor Carpenter 27-29. Donnely's Minstrels 9.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Metropolitan Merry Makers April 26, 27; light business; performance good. Sousa's Band 30.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Royal Hungarian Orchestra April 27 pleased a light house.

NEW LONDON.—LYCEUM (Ira W. Jackson, manager): A Milk White Flag April 26; large and pleased audience. Sousa's Band 4.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The Dazzler April 26; fair house. The Little Minister 29. A Milk White Flag 6. A Spring Chicken 12.==ITEM: The Elks are making elaborate preparations for their second annual benefit, to be given in the Grand Opera House 10. A special feature will be the singing by Julius Witmark of Ford and Bratton's songs and the orchestra will be conducted by Mr. Bratton, who is a Wilmington boy and extremely popular here.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Passion Play pictures April 24-29.==ODD FELLOWS' THEATRE: Southern Stock co. 17-22 in East Lynne and U. T. C.; good houses; performances good. A Celebrated Case and Kathleen Mavourneen 24-29.

GEORGIA.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Season closed with Edison's production of The Passion Play April 19-22 to small business.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Primrose and Dockstader's Minstrels April 19; S. R. O.; excellent performance. McSorley's Twins 22; fair house; curtain rung down after first act, as receipts were attached on a suit brought by M. B. Leavitt, of the Comedy Theatre, San Francisco, for alleged breach of contract. By order of Manager Pinney audience had their money refunded to them. Devil's Auction 28. The Bostonians 8. Walsh-MacDowell co. 15.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): John Griffith in The Avenger April 15; large house; fine performance. Lindsay Dramatic co. in Damon and Pythias 21.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Bobby Gaylor in McSorley's Twins April 20; good house; satisfaction given. Devil's Auction 28. MacDowell-Walsh co. 13.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): McSorley's Twins April 24.

ILLINOIS.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): Holden Comedy co. closed a week of good business April 22. Plays presented: A Crazy Idea, Nobody's Claim, Triss or Beyond the Rockies, The Streets of New York, and Eve the Saleslady. Forrest's U. T. C. co. 24; fair business. Eugenie Blair 25 in A Lady of Quality to full house.==COLISEUM (William Peterson, manager): Banda Rossa (return date) 19 gave satisfaction. N. Y. Band and Concert co. opened for a week 24 and are drawing well.==ITEM: Manager Peterson will retire from the management of the Coliseum 1. His successor has not been named as yet.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): The Doctor of Alcantara (local) April 20, 21; fair business. Labadie's Faust 22; fair business, giving satisfaction. Eugenie Blair 26. Billy Link's Vaudeville co. 28, 29.==ITEMS: This probably will close the regular season here. Electric fans will be put in and a Summer season will open about May 15.—All kinds of business will be on the boom here next Summer. The Legislature has appropriated about $200,000 for additional buildings for the Feeble Minded Institute, located here.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Ferris Comedians April 17-22 finished the week with Handcuffed Love, Cyrano de Bergerac, and My German Friend to good business. Through the Breakers 21; small house; co. strong. Murray Comedy co. opened for three nights in The Fatal Error 24. Uncle John's in Town 25; big houses; specialties good.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Deshon-Du Vries Opera co. April 17-21 in Said Pasha, The Chimes of Normandy, La Mascotte, Girofle-Girofla, and Olivette; good attendance. My Friend from India 22; large and pleased audience. On and Off 24; good house; satisfaction given. Faust 27. Robert B. Mantell 29.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Darkest Russia April 15 pleased a fair audience. Sol Smith Russell as Hon. John Grigsby 19 to a packed house. The Turtle 20 pleased a good house. Deshon-Du Vries Opera co. 24-26. Davis' U. T. C. 27.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): On and Off April 22. Labadie's Faust 23; large house; performance fair. Eugenie Blair 27. Jones Stock co. will open for a Summer season 1, presenting Jim the Penman.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Frank, manager): The Murray Comedy co. April 20-23, presenting A Fatal Error, Uncle John's in Town, and Hogan's Troubles; good business. Eugenie Blair 1.

CAIRO.—OPERA HOUSE (Sol A. Silver, manager): Holden Comedy co. No. 2 April 17-22 to good business. Eugenie Blair in A Lady of Quality 24; large and pleased audience.

ALTON.—TEMPLE THEATRE (Harrison and Cassard, managers): Holden Comedy co. 24-29.==ITEM: Managers Harrison and Cassard have contracted to manage the Temple for the next five seasons.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): The Turtle April 22; fair business. Faust 24; poor business. Billy Link's Vaudeville co. 26, 27. James-Kidder-Warde co. 5.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Knobs o' Tennessee April 22, 23; fair business; co. good. Through the Breakers 30.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Knobs o' Tennessee April 25; good audience pleased. Kinetoscope 26, 27.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Beggar Prince Opera co. April 23; fair performance; good business.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Hall-Winters co. canceled. George R. Wendling lectured April 21 to good house.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Joe Ott in Looking for Trouble pleased a small house April 22. Holden Comedy co. 8-12.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Joe Ott and an excellent co. in Looking for Trouble April 21; business good.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): Knobs o' Tennessee April 27.

DANVILLE.—GRAND OPERA HOUSE (Alexander McCurdy, manager): Lee's U. T. C. April 25; good business.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Labadie's Faust April 21 gave satisfaction to good house.

MATTOON.—THEATRE (Charles Hogue, manager): Passion Play pictures April 18-29; fair business.

PANA.—NEW GRAND (Lou Roley, manager): Dark.

DIXON.—OPERA HOUSE: Knobs o' Tennessee April 29. Under Three Flags (local) 4, 5.

INDIANA.

SOUTH BEND.—AUDITORIUM (H. G. Somers, manager): Sol Smith Russell in Hon. John Grigsby April 21; large and enthusiastic audience; best of satisfaction. Remember the Maine drew a small house 22. Boston Lyric Opera co. (return engagement) 24-29 opened to fair business in Said Pasha, giving satisfaction. Mamie Kingsbury, Josephine Stanton, Beatrice Gordon, George Olmi, Henry Hallam, Robert Lett, and John Henderson sustained their parts in a creditable manner, and were supported by a well-balanced chorus.==OLIVER OPERA HOUSE (James Oliver, manager): Dark.

EVANSVILLE.—GRAND (King Cobbs, manager): Waite's Opera co. April 17-22 in The Two Vagabonds, The Bohemian Girl, Maritana, Paul Jones, La Mascotte, The Mikado, Pinafore, Cavalleria Rusticana, and Olivette; co. good.==PEOPLE'S (T. J. Groves, manager): Manager Groves booked Waite's Opera co., that had been at the Grand all week, for 23 in Said Pasha; house crowded.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Bryan's Comedians April 17-22; fair business. Plays presented: Grit, The Diamond Mystery, The Girl from the Bowery, Mabel Heath, A Hot Time in the Old Town, A Flaming Million, and The Census Taker. A Breezy Time 11.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): The ushers at the Grand gave an excellent minstrel performance April 19 to big house. Sol Smith Russell gave a splendid performance of Hon. John Grigsby 20. Passion Play pictures 21, 23 to good business.

BRAZIL.—MCGREGOR OPERA HOUSE (Joe Brown, manager): Doty's Repertoire co. opened for a week April 24, presenting A Gipsy Girl to good business.==ITEM: Frank Holland, of Barlow Brothers' Minstrels, arrived here 23 to spend the Summer.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Lamb's war pictures April 17; small house. The Span of Life 21; performance good; large house. Bryan's Comedians 8-10. McGill and Howard Dramatic co. 28-June 3.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): European Sensation co. April 22 gave satisfaction to a fair audience. This practically closed the season here.

LA FAYETTE.—GRAND OPERA HOUSE: (George

OLD
By 10 years' standing.
Hunter Baltimore Rye

PURE
By natural process.
Hunter Baltimore Rye

MELLOW
By reason of age and proper storage.
Old Pure Mellow

Sold at all First-Class Cafes and by Jobbers.
WM. LANAHAN & SON, Baltimore, Md.

Seeger, Jr., manager): Banda Rossa April 21, 22; good audiences; splendid performances. Deshon-Du Vries Opera co. 1-6. Godfrey's Band 9.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Newell's Cyrano de Bergerac April 24 canceled.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Kelly and Mason in Who Is Who April 19; good business; performance satisfactory. Bert Coote 27.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Bert Coote in The New Boy April 28.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): European Sensation co. pleased a small audience April 24. The Two Johns 26.

RICHMOND.—PHILLIPS OPERA HOUSE (James Dobbins, manager): Merry Maidens April 20, 21; large and pleased audiences. Banda Rossa 26.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Bert Coote and a good co. in The New Boy April 25; fair house.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Jule Walters in Side Tracked gave satisfaction to a good house April 24. A Jolly Night 4.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): The Two Johns April 24; business fair. A Breezy Time 8.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Smith Bell Ringers April 28.

NEW HARMONY.—THRALL'S OPERA HOUSE (F. Mumford, manager): Dark.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): A Breezy Time April 10.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Darkest Russia 2.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): Wiedemann's Comedians 1-6.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Otis Skinner in Rosemary April 19 gave a most artistic presentation of a charming play. The exceeding naturalness and sincerity of Mr. Skinner's Sir Jasper made a strong impression, and he was recalled several times after every act. Gretchen Lyons, as Dorothy, was charming, and shared honors with the star. E. A. Eberl, as bluff Captain Cruickshank, was also good. Appropriate staging added to the enjoyment of the performance. "The Holy City" 21 was sung by the Beethoven Club, assisted by local talent and the augmented Opera House orchestra. The principals and chorus of one hundred voices did excellent work. James Kidder-Warde co. 25. On and Off 26. Kelcey-Shannon co. 5.==ITEM: The difficulties existing for some time between the Opera House and the stage employees have been adjusted.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): My Friend from India April 19; creditable performance; fair house. On and Off 25. The Turtle 27. James-Kidder-Warde co. 28.==GRAND OPERA HOUSE (William Foster, manager): St. George Hussey in Mrs. B. O'Shaughnessy 19, 20; fair houses. Mahara's Minstrels 24; good performance; crowded house.==MIRROR THEATRE (J. S. Connolly, manager): Local minstrels 17; good performance and house. Frank Linden Stock co. in Damon and Pythias 18-21; good houses.==ITEM: W. P. Guiberson is rehearsing Amorita, to be sung the latter part of this month at Foster's Opera House by local talent.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roelh, manager): Flint, hypnotist, April 17-22; large business.==ITEMS: Filnt will close his regular season 27 at Madison, Wis. Mr. Savage, his manager, will retire and Mr. Flint, under his own management, will make a coast tour during the Summer.—George Weyler is making arrangements to open Stewart's Park Theatre with vaudeville for the Summer.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): My Friend from India April 18; business moderate. The Turtle attracted a good house 25. Isabelle Evesson and Marion Ballou were strong favorites with the audience. James-Kidder-Warde co. 1.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Chase-Lister co. April 17-22 in My Kentucky Home, Kathleen Mavourneen, Angie, Don Cæsar de Bazan, Cyrano de Bergerac, and Uncle Josh Whitcomb; light houses; performances good. Mrs. B. O'Shaughnessey 26.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Tank Kee lectured on China April 17-19; small houses. Davis' U. T. C. 22; small house; performance unsatisfactory.==MYERS OPERA HOUSE (George Higgins, manager) Mahara's Minstrels 29.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Forrest's U. T. C. to big business April 20. Remember the Maine 27. Money to Burn 29. Joe Ott (ushers' benefit) 19 changed to Knobs o' Tennessee 5.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): A Midnight Bell April 19; fair business. My Friend from India 21; good and satisfied audiences. Labadie's Faust 28. Robert B. Mantell 1.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Davis U. T. C. April 19; big business. Frank Lindon and Alberta Converse in Monte Cristo 24; large house; audience pleased. Lindon Stock co. 25-27.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): A Box of Monkeys (local) April 24; large house; performance good. Ella Fensler and Beryl James carried off the honors. McEwen, hypnotist, 1.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Remember the Maine April 23; good business. McEwen, hypnotist, opened for a week 24 to fair business; good performance.

GLENWOOD.—THEATRE (C. G. Hanson, manager): Burk's U. T. C. April 20; big business; co. poor. Empire Theatre co. canceled 24-29. Dates filled by Vernon, hypnotist.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma manager): Ridgeway Concert co. April 13; packed house. Beggar Prince Opera co. 20; fair house; satisfaction given. Knobs o' Tennessee 4.

McGREGOR.—THE BERGMAN (Edward Bergman manager): Nashville Students April 27.==NORTH McGREGOR OPERA HOUSE (Chris Wingen, manager): Davis and Busby's U. T. C. 27. Mahara's Minstrels 30.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Burlesque Circus April 20, benefit Manager Speers; great success; receipts, $90. Mrs. B. O'Shaughnessy 25. James-Kidder-Warde co. 29.

CLINTON.—ECONOMIC THEATRE (Kuhns and Thornburg, managers): The Turtle April 24; excellent co.; large audience. Tim Murphy 27 canceled, owing to Mr. Murphy's illness. U. T. C 1.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Local minstrels April 21; entire success; S. R. O. Mahara's Minstrels 25.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Beach and Bowers' Minstrels April 27.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Turtle April 25 to capacity. Eugenie Blair 29.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Dark April 9-15. Louise Brehany Concert co. 24; large advance sale. Uncle Tom 21.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Joe Ott, the wonderful and only, with his comical curvilinear legs and hoarse eccentricities, aided by the best farce comedy co. of the season, in Looking for Trouble April 17 drew a fine audience, which laughed and applauded until tired and took to cheering for relief. This morose mummer (who apparently is sunk in the deepest dejection and hypochondria) has methods peculiarly his own of drawing people with the blues (who want to see some one that looks sadder than they feel), and before they know it they have laughed away their horrors and saved a big doctor's bill. There is not a stick in his co. The Fansons (James and May) start the fun in an odd acrobatic turn, then Miriam Martel, Camille Martin, Nita Reed, and Almora Hallem bring down the house in a quartette turn of songs and dances. Louise Montrose vocalizes and terpsichores, Joe Ott gives a good idea of how he can croak and caper (and he can do the latter as few can), Abbott Davison sings, Alice Montague and J. R. West work in their fine musical bit, Bert Jordan, the champion soft shoe dancer, juggles his feet in a way we never saw the like of, and so on through the whole cast. Next season Mr. Ott promises us a new farce called Mr. Turn, the Crank. The Topeka Dramatic Club, composed of local amateurs whom I have often praised before, presented 20 Her Picture and My Wife's Bonnet. Paul Torrington, Julius Wendling, Joseph Morgan, Adrian Sherman, Frank Bennett, Virgiline Mulvane, Lillian Tefft, Nina Thomas, Harriet Jones, Mary Moon, and Daisy Sherman carrying the principal parts in a first-class home talent entertainment, which was a success in every way. Robert B. Mantell with a splendid support gave us a festival of romantic plays 21, 22, drawing four fine average houses in spite of rain and mud in A Secret Warrant, Monbars, and The Face in the Moonlight. The entire support deserved mention. Helen MacGregor, Marie Booth Russell, Blanche Moulton, Helen Ingham, Louden McCormack, J. L. Carhart, A. J. Whaley, Beverly Turner, Lawrence Lowell, James McIlhowrie, and P. H. Crosby being the best. Wolford Stock co. 24, 25, Graham-Earle co. 1.==GRAND OPERA HOUSE (James L. King, manager): The Turtle 29.==ITEM: Manager Mart W. Hanley, who gave us Squatter Sovereignty some fourteen years ago is now bulging his pockets out as financier for Robert B. Mantell. We both grew young again talking over old and palmy days before realism raged rampant and when our buffaloes bucked trains off the track in migrating. Here is a health to his genial smile and hearty handshake. THOS. R. HYATT.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puett, manager): Casino Dramatic co. 7-12 in The Unknown, Master and Man, Ranch No. 10, Destiny, By Wits Outwitted, The French Ball, and Kathleen Mavourneen; fair business; best of satisfaction. Passion Play pictures 28, 29.

ATCHISON.—THEATRE (John Seaton, manager): Robert B. Mantell and his excellent co. presented Monbars to a large and appreciative audience April 18. A Midnight Bell to a full house 21; satisfaction given. James-Kidder-Warde co. canceled 29.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Graham-Earle co. April 17-22 in Sweet Genevieve, Romaine, Oliver Twist, Counterfeit Money, and The Colonel's Wives; good performances; fair business. Cameron co. 26.

WELLINGTON.—WOOD'S OPERA HOUSE (Black and Martin, managers): Cameron co. April 19; pleased a small audience. This attraction closed the local season.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Klimt-Hearn co. in Pawn Ticket 210, Shadows of a Great City, The Lights of London, My Partner, and Kidnapped April 17-22; good performance and business.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): One of the most appreciative gatherings of the season greeted Robert B. Mantell and his excellent co. April 20 in Monbars.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): The Elks April 17 in My Ma, The Prodigal Son, A Waif of New York, The Fatal Check, Mistakes Will Happen, and Edith's Burglar. The Crows 24-1.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): V. A. Austin recited Julius Cæsar April 18, pleasing a fair audience. Cameron co. 25.

LYONS.—BUTLER'S OPERA HOUSE (J. G. Sutton, manager): Cameron co. April 22; excellent entertainment; good business.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Cameron co. gave a good entertainment April 18 to fair business.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Fourth Regiment Band, M. V., April 20; excellent entertainment; fair business.

PARSONS.—EDWARDS' OPERA HOUSE (Howard Graves, manager): Flora De Voss co. 15-20.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Victor Lee to good business April 19, 20.

KENTUCKY.

ASHLAND.—THEATRE (W. Meinhart, manager): Back on the Farm April 21; fair house; medium performance. Alden Stock co. closed the local season 22 to a small house; poor performance.==ITEMS: H. F. Bryan and S. L. Martin have leased the Opera House for next season, and will take charge 1. They expect to make a number of improvements, and will reopen the theatre in September.—The management of Cliffeside Park have engaged the Columbian orchestra, of Cleveland, for the Summer. This popular resort will open 7.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): N. C. Goodwin and Maxine Elliott in Nathan Hale April 20; S. R. O.; performance fine. Countown 400 27; good business; performance fair. Polly (local) 28. My Friend from India 4. Richard Mansfield 9.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, acting-manager): Coontown 400 April 25; fair business and satisfaction. This practically closed the season here.

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): Passion Play pictures April 24, 25; performance fair; small house. Coontown 400 28.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Mr. Johnson's Dream April 21; poor performance and house. Schubert Quartette 12.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Coontown 400 April 24; good house; excellent performance.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Heffner, manager): Coontown 400 April 29.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Season closed.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Willie Collier in Mr. Smooth April 24, 25; one of the best comedies seen here this season; attendance light. A Texas Steer 27. Wilbur Opera co. 1-13. Waite Stock co. 15-20.==PORTLAND THEATRE (M. J. Garrity, manager): Side Tracked 24-26 to good attendance. Washburn's Minstrels 27-29. Moulin Rouge co. 1-3.==ITEMS: Myrtle May, in the Willie Collier co., was presented with a handsome bouquet by Portland admirers 24.—James E. Moore has been appointed local manager of the Jefferson Theatre, and took possession 22. He succeeds Harry P. Goss, who has resigned to manage a road co. While in this city Mr. Goss made hosts of friends who wish him the best of luck in his new venture.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Under the Red Robe April 19. Washburn's Minstrels 22; good business; satisfactory performance. Wilbur Opera co. opened for five nights 25; co. and performance good; audience large. Edwin Maynard Comedy co. (return date) 8-10.==THE NOROMBEGA (W. F. Reed, manager): Hanlon and Currier Vaudeville co. 11-13.==CITY HALL (H. O. Peirce, agent): The Kneisel Quartette 24 pleased a good audience.

CAMDEN.—OPERA HOUSE (R. W. Gill, manager): Vollair Stock co. supporting Goldie Cleveland April 20-22 in The Railroad Agent, The Hilton Mystery, Lone Pine, and Kathleen's Dream, opened to light business, but gained patronage with each performance. Side Tracked 12.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Vollair Stock co. opened April 24 to good house for one week in A Hero in Rags. Chapman's concert 10. Wills Brothers 18, 19. Howard and Currier's Rough Riders 20.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Edison Moving Pictures April 21; fair business. Irish Visitors 25; fair business. Side Tracked 4.

OLDTOWN.—CITY HALL (Gates and Co., managers): Washburn's Minstrels to large and satisfied audience April 21. Pat Maloney Vaudeville co. 18.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Professor J. W. Churchill in readings April 24. Vollair Stock co. 1-6.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Louise H. Orndorff concert April 6; satisfactory entertainment; fair house. The Late Mr. Early 7; pleased a fair audience. Kee Mar Glee Club 13; good entertainment; fair audience. Mitchell's All Star Players gave satisfactory performances to fair business 17-22. Plays presented: The Galley Slave, Why Jones Left Home, The Power of Money, The Two Orphans, Kidnapped, The Red Cross Nurse, and Hobson's Choice. The Pirates of Penzance (local) 27, 28.

CUMBERLAND.—ACADEMY OF MUSIC (Mellenger Brothers, managers): Mitchell's All Star Players opened for a week April 24, presenting The Galley Slave to S. R. O. Bills for rest of week: Marriage Pro Tem, Why Jones Left Home, The White Slave, Rip Van Winkle, and Kidnapped. The Geisha co. 2; artistic performance; large audience. A Milk White Flag 8. A Spring Chicken 11.

MASSACHUSETTS.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heslin and Mack, managers): Robinson Comic Opera co. played a successful engagement April 24-29, presenting Said Pasha, The Twin Sisters, The Chimes of Normandy, La Mascotte, Fra Diavolo, The Two Vagabonds, The Mikado, Boccaccio, The Bohemian Girl, Pinafore, and Olivette. Tillie Collier 3, Joshua Simpkins 5.==WILSON OPERA HOUSE (W. P. Meade, manager): The Highwayman 27 did good business. Fanny Rice canceled.==ITEMS: The Paur Symphony Orchestra will appear at the Methodist Church 5 under auspices of the Organists' Association.—Alice F. Webber, a very clever reader, appeared at the Baptist Church 25 and made a pronounced hit with the trial scene from The Merchant of Venice.—The Chaminade Quartette, recently organized, gave a delightful recital here 25. They will appear in several nearby towns.—The Impett Quartette, of Troy, N. Y., appeared at the annual entertainment of the Sons of St. George 25. The following have been appointed by Managers Heslin and Mack at the remodeled Columbia: Stage-manager, P. H. Doherty; property man, Patrick Malloy; electrician, C. F. Donovan; head usher, Frank C. Nugent; musical director, Byron G. Briggs.

NEW BEDFORD.—THEATRE (William B. Cross, manager): The Spooners did good business and gave excellent performances April 17-22. Repertoire: The Judge's Wife, A Fair Rebel, That Girl from Texas, The Pearl of Savoy, Dr. Jekyll and Mr. Hyde, Hobson's Choice, Eccles' Girls, Becky Bliss the Circus Girl, and Ibez. Entertaining specialties were introduced by Edna May and Cecil Spooner, John A. West, Harding and Ah Sid, and Olive. The Belle of New York filled the theatre 24. Della Fox canceled 26, Thomas E. Shea 29-5. Advertised repertoire: The Man o' War's Man, Dr. Jekyll and Mr. Hyde, Southern Chimes, Slaves of Sin, and The Bells. A Dangerous Maid 8. Burrill Comedy co. 15-20. Sawtelle Comedy co. 29-June 3. Frank Daniels 6.==ITEMS: Sixty-two Spooners, whose names appear in the city directory, were invited by Manager B. S. Spooner to attend the matinee performance of The Pearl of Savoy 20. Nearly all of them were present.—Lionel Adams, leading man of The Heart of Maryland, was a guest of the Spooners 18.—Edna May Spooner visited Frankie Carpenter and Jere Grady at Fall River 19.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Frankie Carpenter co. closed a week's engagement April 22, having played to light business, Patriot's Day excepted. Waite's Stock co. opened for a week 24 with this repertoire: Wife for Wife, Lady of Lyons, The Power of Love, The Boy from Boston, That Dangerous Woman, East Lynne, An American in Ireland, Carmen, The Child of the Sierras, and The Flag of Freedom. Business light. Annie Louise Ames was ill 26 and unable to appear. W. J. O'Hearn, of this city, and the Elmore Sisters give specialties. West's Minstrels 4. W. H. Crane 5, Sousa's Band 16.==RICH'S THEATRE (A. E. Rich, manager): Steve Brodie in On the Bowery 24, 25 drew small houses. Isham's Octoroons 27-29.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Highwayman Patriot's Day, April 19; a fair presentation was given. Richard Mansfield in Cyrano de Bergerac filled the stage fore and aft as well as the rest of the theatre 19. It was close to a $3,000 house. The Princess (local) 26. The dancing of Maud George and the singing of Miss Tanner were features. Jefferson De Angelis brought back The Jolly Musketeer, none the worse for wear, 27 to good business. Willie Collier 29. Beside the Bonnie Brier Bush 2. N. C. Goodwin and Maxine Elliott 4. William H. Crane 8. Julia Arthur and Sousa's Band 10. The Prisoner of Zenda 16. Pudd'nhead Wilson 19. The Pirates of Penzance 26, 27.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Brosnahan Jackson Comedy co. did poor business 17-22. The co. disbanded 22. H. Evan Williams and Gwylm Miles, of New York, assisted by the Ladies' Chorus, of this city, under the direction of Nellie Evans Packard, gave a fine concert to fair house 24. The Belle of New York was presented by a good co. to large and pleased audience 25. Susan Drake, Irene Bentley, and Crissie Carlisle deserve mention for their good looks as well as for the good work that they did. Burrill Comedy co. 1-6.

WORCESTER.—THEATRE (James F. Rock, manager): Owing to the canceling of dates at both ends of the line the Waite Comedy co. filled in a vacant night April 24 with The Man from Cattaraugus. There was a large and cordial audience present. Jefferson De Angelis returned in The Jolly Musketeer 26, drawing a crowded house. Beside the Bonnie Brier Bush 3, Julia Arthur 9.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): My Friend from India fared well 24-29. Katherine Rober co. 1-6.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Jefferson De Angelis in The Jolly Musketeer April 24; good house. Waite's Comedy co. 25-27. Repertoire: The Sultan's Daughter, Young America, A Bachelor's Housekeeper, Mr. Byall of Texas, The Prince of Liars, Counselor O'Flynn, Cheek, Casey's Troubles, Uncle Sam's Visit to Cuba, and The Black Flag. Good houses. A Texas Steer 1.==MUSIC HALL (W. H. Boody, manager): The Stowaway 24-26; good houses.

LYNN.—THEATRE (Dodge and Harrison managers): Lieutenant Jefferys, hypnotist, April 24, 25 amused fair business. The Clover Club 26 gave a very good amateur show. Willie Collier 27. The Stowaway 28, 29. James A. Herne 1, 2.==ITEM: The police interfered with Lieutenant Jefferys' experiment of burying a man for twenty-four hours.—John Coleman, of Boston, and Ed Dixie, a prominent Elk, directed the rehearsals of the Clove Club, Kineville.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Elroy Stock co. closed a week of fair business April 22. A Texas Steer was given by an excellent co. 24 to light attendance. The audience that greeted Jefferson De Angelis in The Jolly Musketeer 25 made up in enthusiasm for what it lacked in numbers. Willie Collier in Mr. Smooth 26 to a small but delighted audience. American biograph 27-29. The Stowaway 2.==NEW THEATRE (C. H. Prouty, manager): Dark.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): The Heart of Maryland April 20; fair business; co. good. Kennedy Players did fair business first part of week; 24, when She Couldn't Marry Three, The Dark Side of London, Behind Prison Bars, The Octoroon, and The Two Thieves were given. Joshua Simpkins 6. Sawtelle Dramatic co. 8-13.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Henry Miller, owing to delay in preparation of scenery, substituted Heartsease for Hamlet April 22. Willie Collier 1. Beside the Bonnie Brier Bush 4, James A. Herne 5, William H. Crane 9. The Belle of New York 13. Katherine Rober co. 15-20. Sousa's Band 17.

TAUNTON.—THEATRE (R. A. Harrington, manager): George W. Wilson co. April 24-29, presenting Our Boys, The Social Outlaw, The Inquisitive Darky, Cricket on the Hearth, The Guv'nor, A Runaway Match, Lady Audley's Secret, and The Great Randolph Mystery; business large.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): In the Name of Cuba (local) April 18, 19 to capacity. The Belle of New York to S. R. O. 26; audience pleased.==ITEM: In the Name of Cuba was written by Alfred S. Burns, the author of The Volunteer and The Peacemaker.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Wilbur Opera co. April 17-22 presented The Beggar Student, Fra Diavolo, and The Merry War last half of week to good houses. The Heart of Maryland 25.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Kennedy Players closed a fairly successful week April 22 in From the Bottom of the Sea. The Belle of New York 29. Sousa's Band 8.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Burrill Comedy co. closed their week's engagement 22 in Rose Garland, pleasing a large audience. Kellar 18.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Robinson's Opera co. 1-6.==ITEM: Manager Colle has put a new fireproof curtain in the theatre.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): My Friend from India April 22; large and pleased audience. A Texas Steer 2. Sousa's Band 10.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): On the Bowery April 17; fair house and performance. Stetson's U. T. C. 3.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): The Heart of Maryland April 22; good house and co. Stetson's U. T. C. 27.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager): Under the Red Robe April 25, Willie Collier 2. The Egyptian of Pompeii 5, 6.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Sousa's Band 17.

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MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Boston Lyric Opera co. closed a very successful week April 22; general satisfaction. Special mention should be made of Josephine Stanton, Mamie Kingsbury, Henry Hallam, and George Olmi. The Three Bostonians 24 pleased a good-sized audience. A Night at the Circus 29. Eugenie Blair 4.==GRAND OPERA HOUSE (Lee Getter, manager): Eisenhardt and Henderson co. 2-22; good business; audiences pleased.

GRAND RAPIDS.—POWERS (O. Stair, manager): John Drew presented The Liars April 22. Robert Downing 29. Eugenie Blair 6. Olga Nethersole 16.==GRAND (O. Stair, manager): Town Topics, presented by World, Garnella and Mack proved an amusing piece of nonsense, but drew only fair audiences. W. T. Bryant, C. E. Graham, Lotse Browning, and Lucille Stewart were also clever. Rooker and Crane Brothers co. 30-3.==ITEM: Godfrey's Band will give a concert at the Auditorium 27.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Boston Ideals April 10-15 in Corn the Creole, The Two Orphans, The Blacksmith's Daughter, Jerry the Tramp, My Uncle from India, The Black Flag, and The Diamond Robbery; poor performances; fair business. A Night at the Circus 17; good business; fair performance.

CALUMET.—RED JACKET OPERA HOUSE (John D. Cuddihy, manager): Clay Clement in The New Dominion April 19 and on a return date 21 in A Southern Gentleman; good business; best attraction of the season. Lost in London (local) to big house 20; performance under the direction of Billy Devere, Spedden-Paige co. 24-6.

YPSILANTI.—GRAND OPERA HOUSE (Quirk and Gallup, managers): Porter J. White in Faust to fair business April 24.==ITEMS: This attraction closed our very successful season. The management, having played only one attraction a week, have insured a paying business for every co. that has visited the city.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Remember the Maine April 18 was deserving of a better house. A Black Mother 20 canceled. Edna Paige co. 24 failed to appear. Local minstrels 3, 4.==ITEM: Godfrey's Band gave a matinee at the Armory 26 to a large crowd.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): A Hired Girl drew ordinary business April 13, but pleased. Remember the Maine was enjoyed by a large and enthusiastic audience 20. A Night at the Circus to S. R. O. 25. Erminie 2. The Call of '98 10.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): A Night at the Circus April 18 pleased a small house. Frank Daniels 24 in The Idol's Eye; packed house; audience delighted. Godfrey's Band 25. White's Faust 28.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): A Night at the Circus April 22; large house; satisfaction given. Robert Downing in The Commander 26; small house; audience pleased. London Gaiety Girls 1. Bryan's Comedians 15-20.

CHARLOTTE.—THOMAS OPERA HOUSE (Baughman and Sleater, managers): A Night at the Circus April 20; satisfactory performance; fair house. When His Wife's Away 25; good co.; fair business.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Godfrey's Band April 26; big house. Columbian Comedy co. 1-6.==ITEM: C. W. Meech, late of Hogan's Alley, is ill at his home here.

MONROE.—ARMORY OPERA HOUSE (W. G. Guttman, manager): Scott's Minstrels April 20; good performance; attendance large.

MUSKEGON.—OPERA HOUSE (H. F. Gruendler, manager): Dayton Concert co. 1. A Night at the Circus 2. Robert Downing 3. Eugenie Blair 8.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): Clay Clement in The New Dominion to a packed house April 20; first-class co.

MINNESOTA.

PIPESTONE.—FERRIS GRAND (W. H. Smith, manager): Roberts-Martin co. gave a fine presentation of Ibsen's Ghosts April 22. Louise Brehany Concert co. 9.==NEW OPERA HOUSE (R. W. Ashton, manager): Turner Dramatic co. 24-29 opened in The New Magdalen. The Cashier 25. Beach and Bowers' Minstrels canceled 15.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Vogel's Minstrels April 21; small house; good performance. Otis Skinner 22 to large audience in Rosemary; magnificent performance. A Royal Prisoner May 25.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Hi Henry's Minstrels gave a first-class minstrel performance April 22; good attendance. McFadden's Row of Flats 24; full house; first-class performance.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Hi Henry's Minstrels April 20; large and pleased house. McFadden's Row of Flats 28. Clay Clement 2. Harrerly's Mistrels 18.

WINONA.—OPERA HOUSE (M. D. Field, manager): Through the Breakers to fair business April 16. Hans Hanson 20, 21; light houses. Vogel's Minstrels 24. Hi Henry's Minstrels 1.

ST. PETER.—OPERA HOUSE (H. J. Ludeke, Jr., manager): Beach and Bowers' Minstrels April 22; good show; fair house. Louise Brehaney Concert co. 28. Hans Hanson 29.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Kidnapped April 20; small business. Co. closed here. Hi Henry's Minstrels 28.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Vogel's Minstrels April 20; excellent performance; full house.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): Beach and Bowers' Minstrels April 25; light house; performance good.

MISSISSIPPI.

GREENVILLE.—MARCH OPERA HOUSE (H. E. March, manager): Andrews Opera co. played a return engagement April 23, 24, presenting The Bohemian Girl and Fra Diavolo. Misses French, Nightser, Lee, and Sans, and Messrs. Allen, Walters, Andrews, and the excellent chorus were all royally re-welcomed.==ITEM: The season is about over here. The theatre will be improved during the Summer.

COLUMBUS.—OPERA HOUSE (P. W. Mear, manager): Ex-Governor Bob Taylor April 19; delighted audience. Peters Comedy co. 24-26.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): A Midnight Bell April 20; large audience; performance fair. Blanche Walsh and Melbourne

Mar Jones presented Fedora 24 to large and appreciative audience; fine performance excellent. The Turtle 27. CRAWFORD THEATRE: E. S. Brigham, manager: Robert B. Mantell in Mothers 27 to crowded house; performance excellent. Joe Ott in Looking for Trouble to large house; performance good. Kirke Lovett 28-29.

JOPLIN. GRAND THEATRE: George B. Nichols, manager: Fenschi Boldini co. April 17-20 in A Struggle for Liberty, A Prince in Rags, Americans Abroad, Human Hearts, Brother Against Brother, Kathleen Mavourneen, and A Western Romance closed their first week to crowded houses, the specialties making big hits. Robert B. Mantell in Mothers 25; packed house; co. strong and well balanced.

HANNIBAL.—PARK THEATRE: J. B. Price, manager: Jack Potts Comedy co. to light business April 17-22 in Twixt Love and Duty, Camille, A Southern Romance, Struck Gas, and Jack o' Diamonds. Irving French co. 24-26. Robert B. Mantell 28. Kelcey-Shannon co. 1.

MOBERLY.—HEGARTY'S OPERA HOUSE: P. Halloran, manager: South Before the War April 21; good performance; fair house. Jack Potts Comedy co. 24 in Why Smith Came Back to S. R. O.; good performance.

KIRKSVILLE.—SMITH'S OPERA HOUSE: B. F. Henry, manager: Irving French co. April 21, 22. Plays presented: The Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship. S. R. O.; audiences pleased.

MEXICO.—FERRIS GRAND: Hatton and Clendenin, managers: South Before the War April 20; pleasing performance. Alma Heywood 17.==ITEM: Fred Mayfield left here 24 to join Cooper and Co.'s Circus.

FULTON.—GRAND OPERA HOUSE: Fred W. Hopkins, manager: Austin Latchaw in readings from Cyrano de Bergerac April 22 would have been the better received had he been familiar with his manuscript.

LOUISIANA.—PARK'S OPERA HOUSE: Druey Parks, manager: Stowe's U. T. C. 4.==BURNETT OPERA HOUSE: M. Michael, manager: Dark.

RICH HILL.—SANDERSON OPERA HOUSE: T. D. Sanderson, manager: Nothing booked.

WARRENSBURG.—MAGNOLIA OPERA HOUSE: Isaac Markward, manager: Stowe's U. T. C. April 26.

MONTANA.

BUTTE.—GRAND OPERA HOUSE: G. O. McFarland, manager: Bobby Gaylor presented McSorley's Twins fairly to small houses April 16-19. The Spider and the Fly to fair houses 20-23; co. fair; specialties good, especially that of Ethel Thornton and Valetta Stuart Robson 26, 27. Primrose and Dockstader's Minstrels 30-3. McFadden's Row of Flats 4-6. John L. Sullivan co. 7-9. Clay Clement 11, 12. A Bachelor's Honeymoon 13, 14. Rosenthal 15. Devil's Auction 16, 17. The Turtle 22-24.==UNION FAMILY THEATRE: Dick P. Sutton, manager: O. P. Sisson, director: The Other Girl drew good houses and was well received 16-22. Esther Wallace continuing the favorite. The Colonel 23-30.

HELENA.—MING'S OPERA HOUSE: E. T. Wilson, manager: Bittner Theatre co. April 17-22 in The Galley Slave, Mother and Son, At Gay Long Branch, The Millionaire's Wife, Michael Strogoff, and The Fire Patrol; crowded houses; good performances. The Spider and the Fly 25.

BILLINGS.—OPERA HOUSE: A. L. Babcock, manager: Bittner Theatre co. April 9-15 in Mother and Son, The Fire Patrol, Michael Strogoff, The Country Girl, and College Chums; small business; strong co. Clara Thropp in A Doll's House 20; small but appreciative audience.

ANACONDA.—THEATRE MARGARET: H. F. Collins, manager: The Spider and the Fly April 19; light business; poor performance. The Turtle May 25.

MISSOULA.—UNION OPERA HOUSE: John Maguire, manager: Clara Thropp in A Doll's House April 17 drew well, and delighted the audience. John S. Lindsay 24-29.

BOZEMAN.—OPERA HOUSE: A. R. Cutting, manager: Clara Thropp in A Doll's House April 18; poor house; excellent performance. The Spider and the Fly 26.

NEBRASKA.

LINCOLN.—THE OLIVER: Direction of L. M. Crawford and F. C. Zehrung: Rosenthal April 18; good and appreciative audience. Remember the Maine 22; fair house. James-Kidder-Warde co. in The School for Scandal 24; full house. A Bachelor's Honeymoon 25. On and Off 27. Kelcey-Shannon co. 6.==THE FUNKE: direction of L. M. Crawford and F. C. Zehrung: Georgia Up to Date 17, 18; good houses.

KEARNEY.—OPERA HOUSE: R. L. Napper, manager: Remember the Maine April 19; good business; scenery good, but co. weak. Georgia Up to Date 2.==ITEM: Josephine Mills, leading woman of Remember the Maine, is ill at a Denver hospital.

FAIRBURY.—OPERA HOUSE: Simpkins and Gregory, managers: Under Dewey's Guns April 17; light business. Payton Comedy co. 1-6.==STEELE'S OPERA HOUSE: Steel and Hansen, managers: Cameron co 1.

BEATRICE.—PADDOCK OPERA HOUSE: Fuller and Lee, managers: and Auditorium: G. L. Platt, manager: At present no bookings at either house for the next four weeks.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE: H. J. Bartenbach, manager: Remember the Maine April 20; large and pleased audience. Walsh-MacDowell co. 27. A Bachelor's Honeymoon 29.

NORTH PLATTE.—LLOYD'S OPERA HOUSE: Warren Lloyd, manager: Remember the Maine April 18; large house; good performance.

HASTINGS.—KERR OPERA HOUSE: W. Schellack, manager: Remember the Maine April 21 pleased a good audience.

NEBRASKA CITY.—THE OVERLAND: Carl Morton, manager: Remember the Maine April 24. A Bachelor's Honeymoon 27.

BROKEN BOW.—NORTH SIDE OPERA HOUSE: E. R. Purcell, manager: Local minstrels 6.==ITEM: The Walsh Hypnotic co. closed here.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE: E. W. Harrington, manager: Waite's Stock co. finished week of April 17 to good houses. A Texas Steer 25 pleased a large house. The Belle of New York 2. James A. Herne 3.==PARK THEATRE: Ormsby A. Court, manager: Brother for Brother 20-22; drew fair audiences; satisfaction given. Moulin Rouge co. 24-26; drew well. W. J. Butler's Stock co. 1-6.

LACONIA.—MOULTON OPERA HOUSE: I. M. Cottrell, manager: Lucier's Merry Makers April 20; good performance; small house. The Egyptian of Pompeii 28, 29. The Belle of New York 3.==FOLSOM OPERA HOUSE: W. R. Lowe, manager: Dark.

DOVER.—CITY OPERA HOUSE: George H. Demeritt, manager: Biograph April 23-26; excellent business.

PORTSMOUTH.—MUSIC HALL: W. G. Ayers, manager: Under the Red Robe April 22. A Texas Steer 27.

BERLIN.—CLEMENT OPERA HOUSE: F. M. Clement, manager: Melograph co. April 28, 29.

NEW JERSEY.

NEWARK.—THEATRE: Lee Ottolengui, manager: Corse Payton Comedy co. began its second week most auspiciously April 24, opening to the usual big business. Corse Payton and Etta Reed are prime favorites. This engagement has proved a success beyond all expectations.==WALDMANN'S NEW THEATRE: Fred Waldmann, manager: A Female Drummer made a return trip 24-29. Johnstone Bennett played the title-role, and made a hit with her specialties. Nellie O'Neil is as vivacious as before. Messrs. Richards, Canfield, Sweatnam, and Figman repeated their former successes. Opened to a good house. Milton Aborn Opera co. in The Bohemian Girl 1-3. Cavalleria Rusticana and Pinafore 4-6.==COLUMBIA THEATRE: M. J. Jacobs, manager: Shadows of a Great City opened to capacity 24. The occasion being a testimonial to Robert Neil, of the co. Mr. Brinker played the villain, while Mr. Neil appeared as the hero. Amy Stone had a capital part that she filled to perfection. Nina Abell gave her usual charming performance. Special mention should be made of the fine work which Scenic Artist Swart is doing at this house. The Wife 1-6. The Three Guardsmen 8-13.==JACOBS' THEATRE: M. J. Jacobs, manager: George W. Jacobs, representative: The Light that Failed and The Two Orphans 24-29. Miss Kate Claxton gave her usual effective performance. Business opened light. Gettysburg 1-6.==ITEMS: Caroline Frances Cooke has been specially engaged for the revival of The Wife by the Columbia Stock co.—George W. Jacobs is meeting with great success in booking his house at Elizabeth for next season.—All the members of the Columbia Stock co. have been re-engaged by Manager Jacobs for next season.—Raymon Moore, D. J. Sullivan, Master Denno, Camille Gautier, and the Fanchon Sisters introduced specialties between the acts with the Corse Payton co. 24-29.—Business 17-22: Newark, Corse Payton co., big; Columbia, stock co., very good; Jacobs', The Heart of Chicago, poor; Waldmann's New Theatre, The Air Ship, light; Waldmann's Opera House, Irwin Brothers' co., satisfactory. C. Z. KENT.

PATERSON.—EDEN THEATRE: H. E. Toovey, manager: Graham's Southern Specialty co. April 20-22; fair houses; co. good. Simon Stock co. 24-29 in The Ring of Iron and The Factory Girl; business fair; co. competent. Fields and Hanson's Minstrels 1-3.==OPERA HOUSE: John J. Goetchins, manager: Sowing the Wind, 21, 22. The Air Ship 24, fair houses; co. pleased. Gettysburg 25, 26; light houses; co. fair. Under the Red Robe 27. Daniel Sully 28 29. The Spooners 1-6.

ORANGE.—MUSIC HALL: Charles E. Dodd, manager: Local minstrels were repeated April 22; pleasing performance; fair business. In the Record Ambulance Series Maude Adams presented The Little Minister 25. The last of this season's performances for this worthy object will be Sol Smith Russell in Hon. John Grigsby 29. Joseph Jefferson 9.==COLUMBIA THEATRE: John T. Platt, manager: The Fatal Card May 30.

TRENTON.—TAYLOR OPERA HOUSE: A. H. Simonds, manager: A Bunch of Keys April 21, 22; crowded houses; fair performances. Maude Adams in The Little Minister 24. Clark Gibbs, Jr., introduced his infant dancing class 26 in a Liliputian minstrel performance. It was a very pretty performance, and reflects great credit on Professor Gibbs. Elroy's Stock co. 1-6. Frankie Carpenter co. 22-27.

HOBOKEN.—LYRIC THEATRE: H. P. Soulier, manager: Thomas E. Shea April 24-28 opened in The Man o' War's Man to a large and enthusiastic audience; co. excellent. Dr. Jekyll and Mr. Hyde was also presented. A Milk White Flag 29, 30. Jessie Mae Hall 1-6. Myles McCarthy 7-16.

PLAINFIELD.—STILLMAN MUSIC HALL: Maze Edwards, manager: Manhattan Entertainers filled the house April 22. The Air Ship with an excellent co. amused a good house 25. Diplomacy (local) 29. A Milk White Flag 3. Mitchell's All Star Players 8-12.

ASBURY PARK.—OPERA HOUSE: W. H. Morris, manager: The Air Ship (return date) April 26; S. R. O.; co. excellent. Al. Reeves co. 4. Len Spencer's Vaudeville co. 10.

BRIDGETON.—MOORE'S OPERA HOUSE: W. J. Moore, manager: Walton's Wonders April 20-24; poor business; fair performances. The Dazzler 27; excellent business; excellent performance.

ATLANTIC CITY.—ACADEMY OF MUSIC: Joseph Fralinger, manager: The Telephone Girl April 22 to capacity; performance excellent. The Dazzler 24, 29.

LAKEWOOD.—ACADEMY OF MUSIC: J. B. Dickinson, manager: Harry Webber's Comedy co. 2, 3. Local minstrels 12.

RED BANK.—OPERA HOUSE: C. E. Nieman, manager: Joshua Simpkins April 18; S. R. O.; good performance.

NEW YORK.

ALBANY.—EMPIRE THEATRE: Adolph Gerber, manager: Richard Mansfield April 22 with a co. of over one hundred played Cyrano de Bergerac to over $2,800, the largest audience of the season. Henry Miller 24 in Hamlet pleased a fair-sized audience. William Corliss, of this city, was the Foxy Quiller of The Highwayman co. that appeared 25. The house was large and enthusiastic. W. H. Crane in The Head of the Family 26 pleased a large audience. The White Heather 27-29. N. C. Goodwin and Maxine Elliott 3. Pudd'nhead Wilson 6.==HARMANUS LYCEUM: H. R. Jacobs, manager: King Dramatic co. to good business 20-22. A Hired Girl did fair business 24-26. The specialties were by Edith Murilla, Richard Welch, J. R. Cumpson, Bertha Stead, Shuman, Paige, and Esmeralda Sisters. Gettysburg 27-29. Little Lord Fauntleroy 5, 6.==ITEMS: Kendal Weston, during the engagement of the Weston Stock co. at the Empire, was taken ill and removed to his hotel. He recovered so as to leave with the co.—Charles H. Frowe, of New York, a stage hand of the Mansfield co., while loading some scenery at the Empire Theatre fell a distance of fifteen feet and injured his spine.

ELMIRA.—LYCEUM THEATRE: M. Reis, manager: Natural Gas 3. Joseph Jefferson 12.==GLOBE THEATRE: E. L. Johnson, manager: Little Egypt co. April 20-22; good business. Merry Widows 27-29.==ITEMS: Dan Quinlan, manager of Al. Field's Minstrels, has returned to his home in this city for the Summer.—The Lewis Opera House at Canton, Pa., thirty miles south of Elmira, will be opened 10. It was erected by Mrs. E. M. Lewis at a cost of $40,000, and will be under the management of W. W. Whitman.—Canton is the Summer home of Edwin F. Mayo, and it and Minnequa Springs, a nearby resort, boast of quite a theatrical colony. A Summer season will be inaugurated 10 with The Burglar. The theatre is said to be one of the handsomest in the State.

SYRACUSE.—WIETING OPERA HOUSE: M. Reis, lessee; J. L. Kerr, manager: Alice Nielsen in The Fortune Teller April 20; big house and gave entire satisfaction. Richard Mansfield attracted a large audience 26 in Cyrano de Bergerac and gave his usual finished performance. N. C. Goodwin and Maxine Elliott 2. Chauncey Olcott 6.==BASTABLE THEATRE: S. S. Shubert, manager: The stock co. did The Rivals well 24-29; business good. Emelie Melville added another to her long list of hits as Mrs. Malaprop. She will have a benefit 27. Betsy 1-6.==ITEM: Damon Lyon, of this city, was here with Richard Mansfield 26 and renewed old acquaintances.

SARATOGA SPRINGS.—THEATRE SARATOGA: Sherlock Sisters, managers: The Highwayman April 28. Willie Collier 8. Howe's wargraph 9. The Egyptian of Pompeii 12. Rachelle Renard co. 15-20. The Belle of New York 22. Frank Daniels 31.==BROADWAY THEATRE: George L. Corliss, manager: Dark.==ITEM: David Valencourt has returned to his home here for the Summer after a successful engagement in the Southwest. During the Summer season Mr. Valencourt will produce his four-act society drama, Bells Out of Tune, for charity.

ROCHESTER.—BAKER THEATRE: Shubert Brothers, lessees; J. J. Shubert, resident manager: A Night Off, presented by the stock co., pleased large audiences April 24-29. The work of Rose Stahl, Meta Maynard, Clara Hathaway, Eugene Ormonde, Ben R. Graham, Frank Camp, and Frank Hurleigh deserves commendation. Will J. Dean is complimented by all for his excellent stage management.==LYCEUM THEATRE: A. E. Wolff, manager: W. H. Crane in The Head of the Family to good houses 24-26. Richard Mansfield in Cyrano de Bergerac before large houses 28, 29. N. C. Goodwin and Maxine Elliott 1.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: E. B. Sweet, manager: Thomas E. Shea closed a week's engagement April 22, having played to good houses and given satisfaction. The Highwayman 24 to a fair-sized and thoroughly pleased audience. A Celebrated Case (local) 26. Fursman's U. T. C. 29. King Dramatic co. 1-6. Joseph Jefferson 8. The Heart of Maryland (Manager Sweet's benefit) 12.==ITEM: During her stay here Lillian Burnham, of The Highwayman, was the guest of Mrs. William Irish, of Montgomery Street.

UTICA.—OPERA HOUSE: Sam S. Shubert, manager: The Real Widow Brown April 21, 22; fair business. W. H. Crane and his excellent co. entertained a large audience 25 with The Head of the Family. Mr. Crane and Boyd Putnam were entertained at a dinner party given in honor of Mr. Crane at the residence of John M. Crouse. Pousse Cafe 8-10. Andrew Mack 12. Frank Daniels 13.==ITEM: The Empire Opera co., which is being organized here, will commence its rehearsals 1, opening its season here week of 15, thence to the Bastable, Syracuse, for a Summer season.

SCHENECTADY.—VAN CURLER OPERA HOUSE: C. H. Benedict, manager: Corse Payton's Stock co. closed a week's engagement to fair business April 22. King Dramatic co. opened for a week 24 in Hands Across the Sea to a packed house; co. strong. Repertoire: The Power of the Press, The Cherry Pickers, The War of Wealth, The Last Stroke, Faust, Monte Cristo, Hands Across the Sea, The Cotton King, and The Two Orphans. Pudd'nhead Wilson 5. Andrew Mack 13.

MEDINA.—OPERA HOUSE: Cooper and Hood, managers: Dark.==ITEM: A meeting of Managers Hinchey and Vary, of Middleport; Rider and Hutchinson, of Albion, and Cooper and Hood, of this place, was held here this week and a circuit for the three towns formed to give first-class attractions three consecutive dates, with only 30 cents railroad fare. The combination will be called the Western New York Circuit, and, although the booking will be done together, so far as possible the theatres will continue under separate management.

BINGHAMTON.—STONE OPERA HOUSE: J. P. E. Clark, manager: Daniel Sully in The Corner Grocery pleased a fair house April 21. The theatrical event of the season was the appearance of Mrs. Fiske in Tess of the D'Urbervilles before a large audience 22. She was enthusiastically received. Katherine Rober co. began a week's engagement 24 to a large and pleased audience.

HUDSON.—OPERA HOUSE: Joseph Greene co. April 24-29 to fair business. Repertoire: Held by the Enemy, A Plain Old Irishman, The Westerner, Condemned to Siberia, My Wife's Friend, and A Prisoner for Life. High praise for the excellent, clean cut acting of Joseph Greene, whose work during the week has made him very popular here. The Heart of Maryland 9.

GENEVA.—SMITH OPERA HOUSE: F. K. Hardison, manager: Emil Paur Orchestra April 19; fair business. Mrs. Fiske in Tess of the D'Urbervilles 20; large and enthusiastic audience. Padd'nhead Wilson 24; good business and performance. The Highwayman (ushers' benefit) 3. Frank Daniels 9. Belle Archer 18. Geneva Choral Society 23.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE: S. Ossoski, manager: The Little Minister April 20 Daniel R. Ryan co. opened for a week 24; co. and business fair. Plays first half of week: Wife for Wife, The Editor, and The Fatal Wedding. The Highwayman 6.==ITEM: The Elks are arranging to hold a street fair in June.

ITHACA.—LYCEUM: M. M. Gutstadt, manager: Mrs. Fiske in Tess of the D'Urbervilles delighted a good house April 21. Alice Neilsen Opera co. pleased a full house 22 in The Fortune Teller. Richard Mansfield in Cyrano de Bergerac to S. R. O. 27. The Charity Ball (local) 5. Banda Rossa 8. Frank Daniels 11. Belle Archer 13.

CORNING.—OPERA HOUSE: H. J. Sternberg, manager: Daniel R. Ryan co. April 17-22 to fair business. Repertoire included Wife for Wife, Ingomar, The Fatal Wedding, Thou Shalt Not, Young Mrs. Winthrop, and The Editor. Mrs. Fiske 24 in Tess of the D'Urbervilles to very enthusiastic audience. The Highwayman 5.

CANANDAIGUA.—GRAND OPERA HOUSE: S. C. McKechnie, manager: Powhatan (local) April 20; good business. Pudd'nhead Wilson 22; large and pleased audience. Macauley-Patton co. opened for a week 24 to good business. Repertoire: A Minister's Son, Royal Rags, In Mizzoura, A Struggle for Gold, and A Sly Old Fox. Natural Gas 4.

NEWBURGH.—ACADEMY OF MUSIC: F. M. Taylor, manager: Ben Hur (local) April 24-26, direction W. C. Clark; crowded houses. A Milk White Flag 1, when Manager Taylor will inaugurate his tenth year as manager of this theatre. He will present to his patrons a handsome souvenir in the form of a combination inkstand and stamp case.

JAMESTOWN.—SAMUELS' OPERA HOUSE: M. Reis, manager: Howard Athenæum Specialty co. April 20; fair business. Himmelein's Ideals 24-29; co. first class; good house. Plays presented: Eagle's Nest, The Life Guard, The Great Northwest, The Planter's Wife, Cuba Libre, and Fanchon the Cricket. Pitman Comedy co. 1-6.

LYONS.—MEMORIAL HALL: Mills and Ohmann, managers: Edwin Mayo in Pudd'nhead Wilson April 21; fine performance; good business. Natural Gas 25; fair performance and business. Cinematograph 28. The Highwayman 4. Belle Archer 9.==ITEM: Walter Whitman, of When London Sleeps, is at home on his Summer vacation.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC: Clark and Peattie, managers: Joshua Simpkins April 25; S. R. O.; satisfaction given. Fursman's U. T. C. 27.==ITEMS: The Academy of Music will be renovated and repainted during the Summer.—Manager Clark has severed his connection with the Matteawan State Hospital.

MIDDLEPORT.—OPERA HOUSE: Hinchey and Vary, managers: Dark.==ITEM: Managers Rider and Hutchinson, of the Grand, Albion; Cooper and Hood, of the Opera House, Medina, and Hinchey and Vary, of the Opera House here, have formed the Western New York Circuit.

OSWEGO.—RICHARDSON THEATRE: J. A. Wallace, manager: Alice Nielsen in The Fortune Teller April 21; fine performance; large house. Corse Payton Stock co. opened in Woman Against Woman 24-29, pleasing a large house. Chauncey Olcott 5. The Highwayman 9. Sousa's Band 27.

ONEIDA.—MUNROE OPERA HOUSE: Smith and Preston, managers: Natural Gas April 22; delighted a fair audience. Eddie Girard, Steve Jennings, Florence Evans, and Chris Green made decided hits. Comstock's Minstrels (local) 27. McFee's Troubles 1. Star Comedy co. 8.

DUNKIRK.—NELSON'S OPERA HOUSE: R. C. Lawrence, manager: The Prisoner of Zenda April 21; fair house; excellent attraction. The Sleeping City 1. The New Boy 6.==ITEM: Mr. and Mrs. Francis Labadie gave an excellent performance to crowded house at Union Hall 22.

ONEONTA.—NEW THEATRE: W. D. Fitzgerald, manager: A Hired Girl gave satisfaction to fair house April 21. Fields and Hanson's Minstrels fail to satisfy a fair house 22. Christopher, Jr., (local, pleased small houses 25, 26. The Burglar 28.

AMSTERDAM.—OPERA HOUSE: George McClumpha, manager: My Friend from India April 20; fair audience; entire satisfaction. Gayest Manhattan 25 canceled. Joshua Simpkins 27. Pudd'nhead Wilson 3. Willie Collier (ushers' benefit) 4.

YONKERS.—MUSIC HALL: W. J. Bright, manager: King Dramatic co. April 17-19 in The Cherry Pickers, The War of Wealth, and Carmen; crowded houses. Joshua Simpkins to crowded house 22; audience pleased. Under the Red Robe 1.

KINGSTON.—OPERA HOUSE: C. V. Du Bois, manager: The Little Minister April 25. Joshua Simpkins 26; large audience; performance fair. Fursman's U. T. C. 28. Under the Red Robe 2.

GLOVERSVILLE.—KASSON OPERA HOUSE: A. L. Covell, manager: The Little Minister April 22. Joshua Simpkins 29. Pudd'nhead Wilson 1. A Rag Time Reception 26 canceled.

ROME.—WASHINGTON STREET OPERA HOUSE: E. J. Gatley, manager: The Little Minister April 21. Natural Gas 24; fair performance; poor house. Pudd'nhead Wilson 28 will close the local season.

GLENS FALLS.—OPERA HOUSE: F. E. Pruyn, manager: The Little Minister April 24. W. H. Crane in The Head of the Family 29. Howe's Wargraph 8. The Egyptian of Pompeii 15. Frank Daniels 26.

COHOES.—NEW OPERA HOUSE: E. C. Game, manager: A Hired Girl April 24; S. R. O.; fair performance. Weston Stock co. 27-29. The Highwayman 1. Pudd'nhead Wilson 4.

PLATTSBURGH.—THEATRE: M. H. Farrell, manager: A Texas Steer April 17; fair co.; light house. The Heart of Maryland 4.

WATERTOWN.—CITY OPERA HOUSE: E. M. Gates, manager: Pudd'nhead Wilson April 27. Paur Symphony Orchestra 28.

AUBURN.—BURTIS OPERA HOUSE: E. S. Newton, manager: Edwin Mayo in Pudd'nhead Wilson filled the house April 23. Corse Payton Stock co. 1-6.

WAVERLY.—OPERA HOUSE: J. K. Murdoch, manager: A Breezy Time (return date) 5. The Burglar 12.

MIDDLETOWN.—CASINO THEATRE: Odell S. Hathway, manager: Howe's Wargraph (return) April 27; fair house; first-class entertainment.

LOCKPORT.—HODGE OPERA HOUSE: Knowles and Gardner, managers: Natural Gas April 27; fair business. Belle Archer 8.

OLEAN.—OPERA HOUSE: M. W. Wagner, manager: Natural Gas (return date) 1.

OWEGO.—WILSON OPERA HOUSE: J. H. Beaumont, manager: The Burglar 13.

ELLENVILLE.—MASONIC THEATRE: E. H. Munson, manager: The Burglar 5.

CORTLAND.—OPERA HOUSE: Wallace and Gilmore, managers: The Merry Milkmaids (local) April 24, 25 pleased large houses. Pudd'nhead Wilson 26. N. Y. Symphony Orchestra 2. U. T. C. (local) 4, 5.

PENN YAN.—YATES LYCEUM: George, M. Lown, manager: Dark.

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NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE: S. A. Schloss, manager: Emma Warren co. April 24-26 in Married in Haste, East Lynne, and A Race for a Wife opened to a large house.==ITEM: The Paint and Powder Club of this city have returned from their tour of this State, where they have been playing to large houses for charity. Their tour was a pecuniary and artistic success.

FAYETTEVILLE.—OPERA HOUSE: Will C. Dodson, manager: Paint and Powder Club of Wilmington, N. C., presented The Merry Maid to fair audience April 19; performance satisfactory.==ITEM: This closed the season at this theatre. Results have been very satisfactory. The management will make extensive improvements during the Summer months.

ASHEVILLE.—GRAND OPERA HOUSE: J. D. Plummer, manager: Murray-Hart co. opened for a week 24 in The Woman Hater to crowded house; audience pleased.

NORTH DAKOTA.

FARGO.—OPERA HOUSE: C. P. Walker, manager: Clay Clement April 27. McFadden's Row of Flats 29. Stuart Robson 1. Ian MacLaren 3. Primrose and Dockstader's Minstrels 12. ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE: C. P. Walker, manager: Hi Henry's Minstrels to good business April 19; performance well received. Specialties of Morton and Elliott and the Conture Brothers were especially good. Elks' minstrels (local) 26. McFadden's Row of Flats 27. Clay Clement 1. Ian Maclaren 2. Stuart Robson 4. Primrose and Dockstader's Minstrels 10.

GRAFTON.—GRAND OPERA HOUSE: W. W. Robertson, manager: Local minstrels 3 under the direction of Professor Hall. The proceeds will be devoted to remodeling the stage and putting in new scenery.

WAHPETON.—OPERA HOUSE: R. W. Beatty, manager: Clara Thropp in A Doll's House April 28.

JAMESTOWN.—OPERA HOUSE: W. Secombe, manager: Dark.

OHIO.

DAYTON.—GRAND OPERA HOUSE: Harry E. Feicht, manager: John Drew in The Liars April 18. N. C. Goodwin and Maxine Elliott in Nathan Hale 21; S. R. O.; the play was interesting and was most acceptably presented. Banda Rossa 24; S. R. O. The concert proved a treat to music lovers. Richard Mansfield 8.==PARK THEATRE: Harry E. Feicht, manager: The White Slave 20-23; fair business. The play was well staged and interpreted. Tennessee's Pardner to light business 24-26; play and players gave satisfaction.==ITEM: Treasurer Wood Patton, of the Grand Opera House, is the proud father of a baby boy. J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE: L. M. Boda, manager: Otto Klives, business-manager: John Drew in The Liars April 20. Wilton Lackaye supported by a capable co. in Charles O'Malley to slim house 21. A Day and a Night to fair house 25. Aside from some clever specialties there was little merit to the farce. N. C. Goodwin and Maxine Elliott in Nathan Hale to S. R. O. 27.==BURT'S THEATRE: Frank Burt, manager: The Ivy Leaf enjoyed fair patronage 20-22. Other People's Money did fairly 23-26, owing no doubt to the warm weather. Season of this house will close 6.==PEOPLE'S THEATRE: C. F. Stevens, manager: Bowery Burlesquers to good houses 20-22; good performance. Scott's Minstrels pleased fair houses 23-26.==ITEM: The season at Lake Erie Park and Casino, under the management of Frank Burt, will open 21. Bert St. John will assist in the management.

AKRON.—GRAND OPERA HOUSE: W. F. Stickles, manager: Robert Downing in The Commander April 20; co. good; well-filled house. On the Suwanee River 21; co. fair; medium audience. Si Plunkard 22; co. poor; large house. Fabio Romani 25; fair house; co. good. Raymon Gilbert, Gilbert Faust, and Martha Beauford were exceptionally good. Mrs. Fiske 28. Banda Rossa 3. A Spring Chicken 4.==ITEM: Grace Hunter, of Fabio Romani, was ill while here, but pluckily took her part.

ALLIANCE.—OPERA HOUSE: Sourbeck and Dorman, managers: Houghton Stock co. closed a fair week's business April 22, presenting Lost in London 20, Tompkins, Who's Tompkins 21, and Michael Strogoff 22. Human Hearts 24; fair business; satisfaction given. Back on the Farm 10.==CRAVEN'S OPERA HOUSE: M. E. Whalen, manager: The Evil Eye 20; good business; pleased audience. Fabio Romani 24; poor business.

MARION.—GRAND OPERA HOUSE: Charles E. Perry, manager: Daly's Stock co. April 17-22 in A Married Bachelor, A Wife's Honor, Why Brown Laughed, and East Lynne; co. fair; light houses. European Sensation co. 26. Si Plunkard 27. Isham's Octoroons 29. Scott's Minstrels 2.==ITEM: Iler, Burke and McDonald, of A Jolly Lot, arrived home last week, the co. having closed for the season.

LIMA.—FAUROT OPERA HOUSE: H. G. Hyde, manager: Elwood Stock co. closed a week's engagement April 22, presenting La Belle Marie, An Irishman's Love, Fun on the Bristol, A Young American, In Chilkoot Pass, and Running Wild. With the exception of first night business poor. H. B. Siggens, of the co., made a favorable impression. Banda Rossa 28. Scott's Minstrels 29.

SANDUSKY.—NIELSEN OPERA HOUSE: Charles Baetz, manager: Daly Stock co. opened for a week April 24, but closed after three performances on account of illness in co. The Dawn of Freedom, A Wife's Honor, and Eccles' Daughter were presented. Godfrey's Band 30. The New Boy 4. Si Plunkard 6. Reynolds, hypnotist, 8-13.

PIQUA.—OPERA HOUSE: C. C. Sank, manager: Keystone Dramatic co. April 24-29 opened to packed

house in The Senator's Daughter and pleased. During the week The Man from Japan, His Mother's Husband's Boy, Dixie Land, The Girl I Love, and The Heart of the Mountain were given. Isham's Octoroons 3.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): The Evil Eye April 21; S. R. O.; pleasing performance. Fabio Romani 27. Banda Rossa 4. Maxwell Stock co. 22-27.—ITEMS: Edith Crawford, of The Evil Eye, is visiting her sister in this city.—Manager Holton will open his Rochester, Pa., Opera House Sept. 1.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Belle Archer in A Contented Woman April 20 drew well and gave an excellent performance. Lewis Morrison in Faust 21 pleased a packed house. A Day and a Night 29. Mrs. Fiske 1 will close the local season, which has been most profitable.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Isham's Octoroons April 19; pleasing performance; attendance fair. Schumann Concert co. (Elks' benefit) 20; full house; general satisfaction. The Sleeping City 21; good performance; poor house. Local season closed.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager; A. L. Wilkins, acting manager): The Keystone Dramatic co. concluded a week's engagement April 22; business not as good as co. deserved. Isham's Octoroons 26. Van Dyke and Eaton co. 1-6.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Fanny Rice in At the French Ball April 19; S. R. O.; fine performance. Isham's Octoroons 21, 22; fair business. Tommy Shearer co. opened for a week 24 to fair business.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Lewis Morrison in Faust drew a large audience April 20; fine performance. Regular season will close 1 with A Day and a Night. The G. A. R. will present The Drummer Boy 15-20.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): Al. G. Field's Minstrels April 21; good performance; S. R. O. Merry Maidens 22; good business. Isham's Octoroons 25; good business. A Day and a Night 27. Human Hearts 28.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Robert Downing April 21 pleased a fair-sized audience. Banda Rossa 2.—BUCHER'S OPERA HOUSE (Gustav J. Sailer, manager): Raymond, hypnotist, 24-26. European Sensation co. 27.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Fanny Rice in At the French Ball April 20; good business and performance. Isham's Octoroons 24; poor business; good performance. Tommy Shearer co. 1-6.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Boone, hypnotist (return) April 21 satisfied a fine house. Back on the Farm 26.—ITEM: Boone will abandon hypnotism at the close of the season and next season will put a repertoire co. on the road.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Scott's Minstrels 1.—PEOPLE'S THEATRE (C. Kimpel, manager): European Sensation April 25. Tennessee's Pardner 1. Darkest Russia 4.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Dan Darleigh in Back on the Farm April 24; fair audience; good performance. Cinesoscope 27.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Al. G. Field's Minstrels April 20; business good; performance pleasing. Banda Rossa (return date) 24; business fair.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Ernst Gamble, basso, April 20 (benefit Opera House employes); large and pleased audience.

CANTON.—THE GRAND (M. C. Barber, manager): On the Suwanee River April 20; fair business; performance satisfactory. Sol Smith Russell in Hon. John Grigsby 24 to capacity. Mrs. Fiske 29.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Mindrop's Comedians closed their season here April 19 to poor business. The Late Mr Early (return date) to fair business 25.

STEUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): Belle Archer in A Contented Woman April 22; large and pleased audience. The Late Mr. Early 24; fair house.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (J. H. Timmermeister, manager): Isham's Octoroons April 26 pleased a fair house.—K. OF P. HALL: Schubert's Quartette 2; delighted audience.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): The Evil Eye April 19; full house; receipts, $528.75; audience pleased. The Sleeping City 27.

GALLIPOLIS.—ARIEL OPERA HOUSE (John L. Charles, manager): Professor Boone April 24; S. R. O.; audience pleased. Back on the Farm 25; fair house; performance fair. Alden Stock co. 1-3.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): J. C. Lewis in Si Plunkard April 15; big business. On the Suwanee River 22; good house; fine performance.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Harry Dickson, manager): Dubin, magician, April 25. Mystic Midgets (local) 28.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): Isham's Octoroons April 20; good performance; small audience.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): Robert Downing in The Commander April 24; good and appreciative audience.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): Passion Play pictures April 20; light business. Season closed.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Scott's Minstrels April 27. Banda Rossa 1.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): Fanny Rice in At the French Ball April 24 delighted a large audience.

HAMILTON.—GLOBE OPERA HOUSE: Elks' Minstrels April 20, 21. Banda Rossa 27. Human Hearts 29.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): The Sleeping City April 20. Pinafore (local) 8, 9.

CALDWELL.—OPERA HOUSE (J. Henry Friedman, manager): Haverly's Minstrels April 18; house full; fair performance. Local season closed.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Dark.—AUDITORIUM (M. H. Haskell, manager): Dark.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): U. T. C. 22.

NAPOLEON.—OPERA HOUSE (B. B. Bitzer, manager): Dark.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Si Plunkard co. 1.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostrain, managers): The Sleeping City April 27.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Mozart Symphony Club April 17; large and appreciative audience; receipts, $150. Kingfisher, O. T., Glee Club 26.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): The Pay Train April 15; fair business; good performance.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Stewart, manager): McSorley's Twins April 26.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Daniel Sully presented The Corner Grocery to light business April 26. Aunt Jerusha 29.—HERSKER'S OPERA HOUSE (John Hersker, manager): Dark.—ITEMS: Reuben Burley, of this place, has received the contract to build a Summer theatre on one of the large piers at Atlantic City.—James Foley, ticket taker at the Grand, has been appointed to a similar position at the Mahanoy City Park.—Several members of the Monte Carlo Girls are resting here.—Daniel L. Hart, of Wilkes-Barre, is writing a new play for Daniel Sully, to be used next season.—Amateurs of this place are rehearsing A Rector's Daughter, which they intend to take on tour this fall.—Manager and Mrs. Edwin Young, of the Academy of Music, Pottsville, will take the leading roles in Uncle Joshua Whitcomb, to be produced 27 for the benefit of the ushers.

R. W. SHERTZINGER.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): The Evil Eye April 22; good business. Lester Walter Stock co. 24-29. A Day and a Night 3, and Mrs. Fiske 4 all canceled. Season closed.—OPERA HOUSE (J. G. Ellis, manager): The Geisha 21; packed house; excellent performance. Faust 25; good business; good performance. Mrs. Fiske 4.—ITEM: The theatrical season at the Cambria was brought to an unexpected close April 22 by the appearance of a case of smallpox in the theatre building. There are only six cases in this city and all are of a very mild form, but on account of the case in the theatre building the management thought it advisable to cancel all engagements. The Lester Walter stock co. 24-29 and A Day and a Night 3 were transferred to Mr. Mishler's theatre at Altoona. The Johnstown Opera House has been rented by Mr. Mishler for the engagement of Mrs. Fiske 4.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): The Telephone Girl April 20 to one of the best houses of the season. Louis Mason as the unutterable Dutch telephone inspector was exceedingly laughable. The co. was excellent throughout. Stuart in 1492 drew fair houses 21 and pleased. The co. was capable. The Geisha drew good business 22. A warm evening affected the attendance somewhat, but not the efforts of the co., which gave a very smooth production of this bright musical comedy. Jennie Wetmore in Aunt Jerusha pleased a small audience 24. Her support was fair, with exceptionally good specialty work. Lewis Morrison's Faust was given in all its electric splendor to fair business 26. Sol Smith Russell 27. Henry Miller 28.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Myers-Leybourne co. closed a week's engagement to fair business April 22. This was the first appearance of the co. here and they made a favorable impression. Little Irene Myers, the child actress, is exceedingly clever. The specialties by Little Irene, Will Myers, and Hattie Chew are good. Repertoire: Turned Up, The Silver King, The Tiger's Eye, The Black Flag, The Two Orphans, The Burglar, and After Seven Years. A very good co. gave a pleasing performance of The Real Widow Brown 23 to fair patronage.

SCRANTON.—LYCEUM (Burgunder and Reis, lessees; Harvey R. Long, manager): West's Minstrels gave a good performance to a fair house April 20. Some good views were shown by the American mutascope 22 to small audiences. Henry Miller and a strong co. presented Hamlet 26 to fair business. William Harris, C. Leslie Allen, Earle Brown, Ida Waterman, Margaret Dale, and Alberta Gallatin were especially good. No attractions booked.—ACADEMY OF MUSIC (Burgunder and Reis, lessees; Harvey R. Long, manager): Dark.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, lessees; Ben J. Lander, manager): Clair Patee-Russell co. to large audiences April 17-22, presenting last half of week A Celebrated Case, Why Jones Left Home, and Under Two Flags. London Belles 25; fair performance; poor house. Aunt Jerusha, with Jennie Wetmore and an excellent co., gave satisfaction to fair business 26. Daniel Sully 27.—ITEM: The Clair Patee-Russell co. gave a sacred concert 23 to a big house.

PITTSTON.—MUSIC HALL (C. C. King, manager): Sevengala, hypnotist, closed a successful week April 22; satisfaction given. Miles Ideal Stock co. opened for a week 24 in The Lights of Gotham to a large and pleased audience. Specialties introduced by Wrong and Wright, Flo Perry, Clementine St. Felix, Will E. Culhane, and James Leslie were above the average. Kathleen Mavourneen 25. New Mexico 26.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): The Telephone Girl (return engagement) to a large audience April 21. The Geisha, interpreted by a capable co., pleased a large house in spite of very warm weather 25. A local co. in the comic opera Priscilla gave one of the finest amateur performances ever seen here to large audiences 26-28. Henry Miller in Hamlet 29. Mitchell's All Star Players 1-6.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. D. Coyle, manager): Miles Ideal Stock co. April 17-22 in The Lights of Gotham, Our American Cousin, Kathleen Mavourneen, Just as the Sun Went Down, Across the Trail, The Heart of Gold, Conditional Pardon, Devil's Mine, An American Hero to fair-sized houses. The Geisha 26 canceled. The Little Minister 28.

YORK.—OPERA HOUSE (B. C. Pentz, manager): El Capitan April 17 canceled. Wargraph to light business 18, 19; good entertainment. 1492 to good business 20. Aunt Jerusha 21 canceled. The Real Widow Brown to light business 22. The Geisha pleased a large audience 24. London Belles 28. Myers-Leybourne co. 1-6. Santanelli 8-11. Other People's Money 12.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Courtenay-Morgan co. finished a week's engagement to poor business April 22, presenting last half of week Always on Time, Wanted, a Wife (a version of Janet), and Railroad Jack. Mrs. Fiske delighted a large audience 25, presenting Tess of the D'Urbervilles; support remarkably strong and play handsomely staged. Uncle Josh Spruceby 29.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The Prisoner of Zenda April 20 was well received by a fair audience. Uncle Josh Spruceby 21, 22 was well patronized. Pitman Stock co. 24-29 in La Belle Marie, The Electrician, The Red Cross Nurse, The Lost Paradise, The Opium Ring, and The Fortune Hunter; light attendance. Houghton Stock co. 1-6, except 3. Richard Mansfield 3.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Lester Walter Stock co. April 27-29 in The Prince of Russia and A Fatal Wedding.—ITEM: Owing to the quarantining of Manager Mishler's Johnstown theatre the few remaining attractions booked there will be transferred to Altoona.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Clair Patee and Russell co. in A Dashing Widow, Why Jones Left Home, A Duke's Daughter, Reddy the Mail Girl, A Celebrated Case, and Under Two Flags April 24-29.—GRAND OPERA HOUSE (George M. Miller, manager): Closed for the season.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Other People's Money 6.—ITEM: The work of painting and decorating the Opera House has about been completed. A complete set of new scenery and drop has been painted by Scenic Artist Robinson, and Manager Eggers is highly pleased with the present appearance of the Opera House.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): West's Minstrels April 21; large and appreciative audience. Henry Miller in Hamlet 27. Chauncey Olcott 2.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Sevangala opened for a week 24 to fair business. Daniel Sully 1-3. The Spooners 8-13.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): West's Minstrels April 22; big business. Myers-Leybourne co. opened for a week 24 to crowded house. Repertoire: The Silver King, The Black Flag, The Tiger's Eye, The Burglar, and The Two Orphans.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Houghton Stock co. April 24-29 in Cheer, Boys, Cheer, Beyond the City Lights, Tompkins, Who's Tompkins, Michael Strogoff, The Temptation of Money, and Neck or Nothing; business fair.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, manager): Aunt Jerusha April 25; large and appreciative audience. Joshua Whitcomb (local) 27. The Clair Patee and Russell co. 1-6.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Courtenay Morgan co. 24-29 in Niobe, Always on Time, The Witch of Wall Street first half of week; fair attendance. The Sleeping City 2. Uncle Josh Spruceby 5.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Howard Athenæum Specialty co. April 22; fair business. Mrs. Fiske in Tess of the D'Urbervilles 26 delighted a large audience.

KANE.—LYCEUM THEATRE (A. B. Cohn, manager): The Spy of Gettysburg (local) April 28, 29. Uncle Josh Spruceby 8.—AUDITORIUM (G. H. Verbeck, manager): Dark.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): A Breezy Time April 24; fair audience; performance good. Aunt Jerusha 26 failed to appear. Rhoda (local) 28, 29.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Uncle Josh Spruceby April 24; crowded house; performance excellent. Other People's Money 1.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): London Society Girls April 24, 25; fair business; audiences disappointed. Aunt Jerusha 1.

BEAVER FALLS.—SIXTH AVENUE THEATRE Charles Medley, manager): European Sensation co. April 29.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Tennessee's Pardner April 22; fair business; co. good.

McKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Elks' benefit April 25, 26; packed houses.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Daniel Sully in The Corner Grocery April 25; fair business.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Aunt Jerusha April 28 will close the season.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): A Breezy Time April 22; fair performance and house. Aunt Jerusha 27.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Charles Mortimer co. April 28 in Ten Nights in a Barroom.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Rose Sydell's London Belles to good business April 25.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): O'Hooligan's Wedding April 22 failed to appear.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): A Breezy Time April 25; good business; audience delighted.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Little Minister April 26. The Sleeping City 4.

GREENSBURG.—KEAGGY'S THEATRE (R. G. Curren, manager): Town Topics (return engagement) April 20.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): The Real Widow Brown April 24 (benefit ushers); packed house; every one pleased.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): A Breezy Time April 29. Lester Walter Stock co. 4-6.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): The Real Widow Brown 21; medium business; co. good.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): London Belles April 26; good performance; poor house. Season closed.

HANOVER.—GRAND OPERA HOUSE (Harry C. Nain, manager): Dark.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (J. O. Champion, manager): Glee Club April 29.

MILTON.—OPERA HOUSE (A. J. Blair, manager): A Breezy Time April 27; fair house pleased.

CHARLEROI.—COYLE THEATRE (W. S. Coyle, manager): Other People's Money 4.

BROWNSVILLE.—THREE TOWNS THEATRE (Taylor and Kress, managers): Other People's Money 5.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (E. D. Jameson, manager): On the Bowery April 21, 22; crowded houses; general satisfaction. East Lynne 24-26; good business; satisfactory performances. West's Minstrels 5. Sousa's Band 6.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Kellar entertained a full house April 22. Sawtelle Dramatic co. opened for a week 24 in Dangers of a Great City to a fair house. Nothing booked.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): On the Bowery to good house April 20; satisfaction given. Kitty Walsh Stock co. 27-29 in The Man Hunter, The Police Alarm, and A Checkered Life.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Belle of New York to a crowded house April 20; excellent performance. W. H. Crane 4.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Hogan's Alley April 20; fair performance; moderate business. This practically closed the local season.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Roberts-Martin co. April 24. John Watson Concert co. 3. Louise Brehany Concert co. 11.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (Wash Blackburn, business-manager): The Hopkins Stock co. presented April 17-22 to large houses Her First Husband, with Pete Baker and the Lawrence Sisters in the vaudeville numbers, and opened to crowded houses week 24-29 in Dr. Bill. The co. included Clifford Dempsey, J. R. Furlong, Harry Hynes, W. T. Nelson, E. T. Le Saint, A. Double, Cora Ernest, Ethel Tucker, Elenor Wilton, Jessie Lytell, and Cora Miller, with Pete Baker, the Le Page Sisters, and Moreland, Thompson and Roberts in specialties. Married Life 1-6.—TABERNACLE: The Chicago Orchestra 20, 21; large and delighted houses.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Ward, manager): Local minstrels, under the management of Frank S. Keen, April 20; large and pleased audience. A Breezy Time 25; large audience; good performance. Peters Comedy co. 4-6.

COLUMBIA.—GRAND OPERA HOUSE (J. J. Helm, manager): A Breezy Time pleased a good audience April 21.—ITEM: This attraction closed the house for this season. Helm and Wilkins have leased the theatre for next season and will open Aug. 30.

TEXAS.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Aubrey Dramatic co. April 17-22 in Dangers of a Great City, The Land of the Living, My Uncle from India, The Jealous Mr. Jones, Fair Play, Falsely Accused, and Leah the Forsaken.—ITEM: The Houston Auditorium is to be reopened, a contract having been closed for the Summer season with Bailey and Koebig. The work of renovating the house has already begun. The manager will play a stock co. and vaudeville. A roof garden entertainment is also to be a feature. The season will open June 1.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Blanche Walsh and Melbourne MacDowell April 17, presenting La Tosca to a fair house; performance highly enjoyed.—ITEM: The season here closed 17. Taken as a whole it has been very prosperous. The 10-20-30 cos. have had the upper hand, some of them having been here as often as four times during the season.

DENTON.—GRAHAM OPERA HOUSE (Needy and Mounts, managers): Bell Concert co. April 22; excellent performance; small house.

CLARKSVILLE.—THILLING OPERA HOUSE (Charles O. Gaines, manager): Dark.

EL PASO.—MYAH'S OPERA HOUSE (George Walker, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Pictures of the Battle of Manila to light business April 17-19. The show is the best of the kind we have seen here. Roland Reed and Isadore Rush with a good co. 20, 21 to good business, presenting The Wrong Mr. Wright and His Father's Boy. Charles Wyngate, well known here from his season with the Grand Stock co., received much attention.—NEW GRAND THEATRE (M. E. Mulvey, manager): Si Perkins and the Pughtown Band 20-22 to fair business.—ITEM: At the Assembly Hall David C. Bangs gave an illustrated lecture on Ben Hur 21 to large and appreciative audience.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Primrose and Dockstader's Minstrels April 17 pleased a packed house. Roland Reed in The Wrong Mr. Wright to a large and appreciative audience 22. Devil's Auction 27.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Si Perkins April 19; fair house and performance. Katie Emmett 3. The Spider and the Fly 8. A Midnight Bell 15. The Pay Train 24.

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VERMONT.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Robinson Opera co. April 17-22 to packed houses. Repertoire: Said Pasha, The Chimes of Normandy, Fra Diavolo, The Bohemian Girl, The Mascot, Olivette, and Pinafore. The Highwayman 26; enthusiastic audience; receipts, $517. The Heart of Maryland 1.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): The Heart of Maryland 5. The Prisoner of Zenda 9. Pudd'nhead Wilson 15. Joseph Greene co. 22-27.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Heart of Maryland 2. Pudd'nhead Wilson 16.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): With the exception of a few local attractions one of the most prosperous seasons in the history of this theatre closed April 24 with The Dazzler to a small house; performance poor.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): The Dazzler April 25; good performance; attendance fair. Audley and Leslie, Boulden and Griffin, and James Dooling made hits.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Murray and Mack in Finnegan's Ball April 20; fair house; good performance. Pictures of the Pope 21 canceled. Eunice Goodrich co. 27-29.

HARRISONBURG.—ASSEMBLY HALL (W. L. Dechert, manager): Eunice Goodrich co. 1-3, opening in Fanchon.—ITEM: Anna Pomeroy and Mr. McFarland will join the Eunice Goodrich co. here.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Boston Festival Orchestra 20 and 24; large houses; performances good. Season closed.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The season closed here April 20 with The Dazzler; business good; performance fair.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): John Griffith in The Avenger and The Belis April 21, 22. The latter play was well presented. Mr. Griffith is not suited to the character of Henry de Legardere in The Avenger. Fair business. Stuart Robson 24, 25. A Bachelor's Honeymoon 27. Primrose and Dockstader's Minstrels 29.—ITEMS: Leopold Godowsky gave an excellent recital at the First Methodist Church 17. Katharine Oliver, impersonator, entertained large audiences at the United Church 16, 17.

SEATTLE.—THEATRE (J. P. Howe, manager): Stuart Robson and a notably strong co. in The Meddler and Two Rogues and a Romance to large and satisfied houses April 21, 22. Primrose and Dockstader's Minstrels to big houses 23, 24; performances excellent.—THIRD AVENUE THEATRE (W. M. Russell, manager): Cyrano de Bergerac 16-22; good houses. John L. Sullivan co. to large business 23-29.—ITEMS: Julia Aramenti, who has been touring at the head of the Aramenti Concert co., is now located permanently here and is giving lessons in vocal culture.—Manager Howe has redecorated the interior of his theatre and made various other improvements.

WALLA WALLA.—NEW WALLA WALLA THEATRE (J. G. Paine, manager): F. X. Schoonmaker lectured to light business April 19. Primrose and Dockstader's Minstrels to fine business 20; performance good. Bobby Gaylor 25. Devil's Auction 1. John Griffith 16. Walsh MacDowell co. 19. McFadden's Row of Flats 22.

TACOMA.—THEATRE (L. A. Wing, resident manager): Stuart Robson April 18 in The Meddler to a full house. The co. was perhaps more generally approved than the play. Maris Burroughs, Mr. Robson, Frank C. Bangs, and Mrs. Stuart Robson were especially good. John Griffith 26. Primrose and Dockstader's Minstrels 28. The Bostonians 1, 2.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE

(Continued on page 11)

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Irving's Production of Sardou's Robespierre—The Play and Players—Notes of the Day.

(Special Correspondence of The Mirror.)

LONDON, April 22.

The theatrical excitement which last week was spread over sundry objects, worthy and otherwise, has this week been chiefly exercised upon our Sir Henry Irving's welcome reappearance at the Lyceum and his production there—under the auspices of the new company, called the The Lyceum, Limited—of Citizen V. Sardou's latest work, Robespierre.

The production of this work would, of course, be fraught with interest whether regarded from the English (or Irving) viewpoint or the French (or Sardou) ditto. Plus all this, however, there has to be reckoned the fact that we had been minus Irving for so long a time, owing to his illness; and also that this play of Sardou's was the first foreign made play we are able to trace as having been expressly written to have its first production in the British Isles.

Anyhow, so great was the enthusiasm among playgoers concerning this important event that ardent pit and gallery folk were observed to begin congregating outside the Lyceum doors by 6.30 A. M. on the day of production. They were also observed to be still there when the doors opened at 7.30 P. M., thirteen hours later. Seeing that the curtain did not fall on the first night until close upon midnight, these enthusiasts may be said to have had a real good old waiting time. Of course it seems ridiculous to thus expend patience and to risk health in such long waiting for a mere first-night at the play. Still many of us who now loftily guy such a proceeding have often acted as foolishly ourselves in the good old past. I know I have. Yea, many a time and oft have I risked health and limbs in similar playgoing pursuits. But that by the way.

Inside the Lyceum on this eventful night the excitement became most intense, even among the great number of distinguished folk that not only filled every available corner of this large and classic theatre, but even took care to be in time for the rising of the curtain—an unusual proceeding with most gilt-edged playgoers, on this side, anyhow, however they may be on yours. All eagerly awaited the entrance of Irving. In fact, they waited so eagerly, that even before Irving came on they emulated the notion that prevailed on somewhat similar first-nights at the Lyceum and enthusiastically poured thunders of welcome upon supposed Irvings. Yea, even as they did on a very special first-night of The Corsican Brothers at the very house in the

LEWIS WALLER.

early eighties, when the then minor player, but now major playwright, Pinero, as Alfred de Meynard, innocently captured on starting the play the reception which had been saved for Irving as Fabian de Franchei.

On that Corsican Brotherly night Irving, when he did enter, had to put up with a meagre reception because the public, on that occasion was, I remember, anxious not to give itself away a second time. Last Saturday night, however, the applauders, finding themselves unconsciously spoofed *pro tem.*, did not wilt, but pulling themselves together, as it were, contrived to save themselves up for the reception of Irving, a reception the like of which has seldom, if ever, been experienced on our native stage from the days of John Philip Kemble downwards.

This welcome of the return of our very leading actor to the London stage was, indeed, of such intensity as to cause even this experienced actor to seem disconcerted and to waver before he proceeded to speak his lines. The Irving welcomers included scores of the most distinguished of people in literature, science, art and society, plus a large number of the most esteemed American citizens who are just now being made heartily welcome in our midst.

And now as to the play. Well, to be candid, I cannot say that Sardou has done himself justice this time. The study of Robespierre, albeit somewhat opposed to the ancient and accepted notion of that revolutionist, even in his own country, is cleverly worked out, but the play has no great strength of story and no really great situation. Neither Irving nor Ellen Terry, who plays Robespierre's previous mistress, Clarisse de Maulucon, has much opportunity for the display of great gifts. For two, and, indeed, nearly three, of its five acts Sardou's latest has more talk than action. Irving's first really striking scene comes at the end of the third act, when Robespierre discovers that he has caused the arrest of his own son by Clarisse, whom he ought to have married, but didn't, owing to circumstances over which he apparently had no, or very little, control. Here the agonized revolutionist's alternate terror and tenderness are very effective, both in the writing and the acting. There is another big scene where Robespierre and the mother of the still imprisoned boy meet in anguish and watch from a window as the tumbrils pass on guillotine-wards to see if the lad is among the latest condemned ones. After this Robespierre has little to do and Clarisse has nothing. In the last scene of all—the convention—Robespierre vainly endeavors to speak in his own defense to his previous bloodthirsty friends, now his howling foes craving for his gore. He only gets in a few words, however, before he finally shoots himself, in order to give his son and the mother a chance of escape, thus upsetting the historical record, which, as we all know, sets forth that the "sea-green and incorruptible citizen," as Carlyle is so fond of calling him, was "removed" by the guillotine, whereby he had "removed" so many others.

The above few details will convey quite as much of the story as is necessary to be told. I have only to add that Irving has never played so admirably and evenly, nor with greater power and pathos than in this difficult part, especially in his biggest scene, where, being left alone in the prison, he sees gathering around him a dozen or so of ghosts of the victims he has sent to the guillotine. This plagiarism of Sardou's from his brother playwright, Shakespeare, is a most gruesome scene, and, like every big scene in the play, is a splendid piece of stage production even for

FLORENCE WEST WALLER.

the Lyceum, where splendid productions have been the rule ever since Irving assumed the management. When you see, as you will, this play on your side, I think you will say—especially of the terrible convention scene, with its ferocious and yelling gore craving members of the Committee of Public Safety—that no such scene of awful excitement and restless movement has ever been witnessed on any stage before.

Of the remaining sixty-eight speaking parts Kyrle Bellew has perhaps the best, as the hapless son of Robespierre, and he has only one really strong scene—namely, that wherein he denounces and defies the great deputy as he is offily orating under the Statue of Liberty at the fete of the Supreme Being. The next best scorers are Louis Calvert as a fiery revolutionist, Fuller Mellish as the spy Lebas, and Cooper Cliffe as Mr. Vaughan, M. P., the one English character in the play.

I have already told you that at the end of Irving's three months' season at the Lyceum Wilson Barrett will take the theatre for a term. It now seems likely that he will start proceedings with his play Pharaoh, which you American playgoers have seen, I believe, in certain of your big cities, but which has only been tested in a provincial town or two on this side. The relapse of the Lyceum, under its present limited liability company management, to fees for programmes and for coat and wrap minding is causing confusion. Indeed, these new rules and the common-looking, advertisement-smothered programme now issued there, so unlike the neat bills of the play that Irving used to give away, are quite unworthy of a house that Irving raised to such a high pitch. Fancy such gilt-edged playgoers as are wont to frequent this house being faced by such advertisements as "Soandso's matches are the only ones used in this theatre," and "Try our three-and-ninepenny hats—no other price." N. B.: I have not invented these ads. There they are as plain for all to see—and to gibe at.

Speaking of limited liability companies, at the meeting of Barnum and Bailey's, Limited, this week it was announced that shares had been allotted to 7,143 applicants, and that Bailey had resolved to take no dividend on his own vender's shares, held by him for three years, until at least twenty per cent. had been paid to the other shareholders.

Pinero's new play, The Gay Lord Quex, continues to be assailed by members of the clergy, members of Parliament, and so on, and, of course, continues to thrive in proportionate ratio for all this bold advertisement. On Thursday Samuel Smith, M.P., with this play and haply The Cuckoo in his eye, asked that the licensing of plays should be transferred from the Lord Chamberlain's department to the London County Council, which, as the late Mr. Euclid would say, is absurd. The well-meaning M. P., totally ignorant of theatrical matters, was told by the Home Secretary that there appeared to be no reason for the transfer. Smith could not be got to name the "depraving plays" to which he so mysteriously alluded. But fancy any one bracketing, as some writers have done this week, The Gay Lord Quex with such a play as The Cuckoo!

As a set-off against these renewed attacks on the stage, the Rev. Paul Wyatt, of the old-time Savoy Chapel, preached last Sunday a sermon in aid of the Actors' Benevolent Fund, and gave a good notice of Sir Henry Irving's Robespierre, just across the road.

George Edwardes, who has just engaged your May Buckley for the next new play at Daly's, will have another new production on Monday. It is The Merry-Go-Round, formerly called The Seven Ages, written by Seymour Hicks, with music by Myer Lutz, who was for nearly thirty years musical director at the Gaiety. It is to be done at the Coronet, Notting Hill. There are nine other new productions next week—The King's Outcast, another adaptation of Dickens' "Great Expectations," at the Metropole, Camberwell; another adaptation of The Man in the Iron Mask, at the Lyric, Hammersmith, and a melodrama called A Leap for Life, at the Surrey. All these are also on Monday. On Tuesday Manager Brickwell will produce Change Alley at the Garrick; on Wednesday George Alexander will show Edward Rose's In Days of Old at the St. James'. On Thursday the Opera Comique will reopen with George R. Sims' musical play, A Good Time; or Skipped by the Light of the Moon. On Friday the Elizabethan Stage Society will oblige with a reproduction of a Spanish play by the late Great Calderon, and on Saturday the new Great Cæsar burlesque by George Grossmith, Jr., and Paul Rubens will be produced at the Comedy. Besides all these new plays, we must attend a new ballet at the Alhambra, and the return of Yvette Guilbert to the neighboring Empire; also two big charity matinees at the said Empire and the Palace Theatre for the *Stella* wreck fund and the National Lifeboat Institution, respectively, and to two new plays, Ambition, by Leslie Fomm, and A Jealous Mistake, by Adair Fitzgerald, at the Globe on Thursday afternoon in aid of the Society for the Prevention of Cruelty to Animals. After this little lot I shall, methinks, start an agitation for a Society for the Prevention of Cruelty to Critics.

It has this week been reported that Charles Wyndham, who has made an enormous success with The Tyranny of Tears, had arranged to sublet the Criterion to Charles Frohman when he, the first-named Charles, goes to his new theatre in the Charing Cross Road. The first-named Charles has, however, promptly denied this and says that he has applications five deep before Frohman. We are preparing to welcome the brilliant Nat Goodwin and the beautiful Maxine Elliott at the Duke of York's.

It is very sad news that our earl-actor, "James Erskine," will be unable, after all, to come to America for Frohman. I trust you will all bear up, however.

The Gattis contradict the recent rumor that they intend to turn the Adelphi and Vaudeville into a limited liability company. I rejoice to report a considerable improvement in the health of E. S. Willard since his return from Italy. The Belle of New York touring company has just finished a tremendous fortnight's business at the Shakespeare, Clapham. J. M. Barrie has just signed to write a new play for the Haymarket.

Henry Arthur Jones' new Anglo-Indian play, although, as I have told you, far unworthy of his abilities, is financially prospering up to now at Her Majesty's. Beerbohm Tree will, however, I understand, soon revive the same author's far better play, The Dancing Girl, with Mrs. Potter as Drusilla Ives. The recent row between Tree and Jones on the question of cuts has led to further interviews with our leading dramatists as to the need of a sort of a dramatists' protection society. Some seem to think one is needed, some seem to think otherwise, and others some seem not to know what to think!

Miss Wallis last night revived the late W. G. Wills' revolutionary drama, Ninon, at the Grand, Islington. Other red revolutionary dramas are looming around, all on account of Robespierre. At the moment of mailing I learn that not only is V. Sardou anxious for Irving to go to Paris to play Robespierre, but that he is also anxious for some one to produce in England a play of his written around our Mr. Oliver Cromwell, king decapitator. It is to be hoped that the serene but sea-hating Sardou has treated our great revolutionist more fairly and more realistically than he has treated his own country's revolutionist, the hereinbeforementioned Citizen Robespierre.

Herewith are photos of Lewis Waller and his wife, Florence West, as D'Artagnan and Miladi, respectively, in Hamilton's version of The Three Musketeers. Both Mr. and Mrs. Waller have long been known as most artistic players of considerable intensity. Waller's Hotspur and Brutus to Beerbohm Tree's Falstaff and Marc Antony brought him into the very front rank and made him a great popular favorite. Mrs. Waller's Miladi has performed like service for her. Mrs. Waller is sister to Mrs. Clement Scott, whom she very strongly resembles.

GAWAIN.

AT THE PARIS THEATRES.

A New Opera Company—A Wholesome Force—Notes of Plays and Players.

(Special Correspondence of The Mirror.)

PARIS, April 15.

The directors of the Opéra and the Comédie Française seem to be awakening at last to the fact that their theatres (like most of our other playhouses) are far below the English and American standards in equipment. Steps have been taken at both the theatres mentioned to remedy the electric lighting facilities, which always have been of a rather primitive nature. Now let these same directors put their heads together and contrive some adequate system of theatre ventilation, and we can look forward to the coming Summer season contentedly.

Speaking of the Opéra, Calvé will make her debut there shortly, appearing as Ophelia in Hamlet. Madame Calvé's previous engagements here have been at the Opéra Comique. M. Noté, the new baritone, made his first appearance at the Opéra the other evening, singing William Tell with much success.

The popular-priced operatic enterprise is now fairly launched. The brothers Milliaud, who leased the Renaissance with the intention of establishing a permanent opera company there, opened their regular season on April 9, when Oberon was sung most acceptably. The company is an excellent one, the orchestra, under the bâton of M. Danbé, did very creditable work, and the mountings were satisfactory. Le Bouffe et le Tailleur was also sung during the week, and L'Enfant Prodigue, which has been running as a preliminary to the regular season, had one or two repetitions. The Barber of Seville will be put on next week. MM. Milliaud, who are good business men, will probably make a success of the Théâtre Lyrique de la Renaissance, as the house is now called. There is certainly a demand for such productions, as was attested by the patronage at the similar venture conducted by the same managers at the Théâtre de la République last Summer.

The Palais Royal has revived Un Fil à la Patte, a farce by Georges Feydeau, author of La Dame de Chez Maxim, and almost as funny as that side-splitting work. M. Feydeau can put, I think, more comical situations into a farce than any of his confrères. The succession of ridiculous complications that develop in Un Fil à la Patte keep the audiences in a roar from the rise to the curtain. In view of M. Feydeau's present popularity, due to the success of La Dame de Chez Maxim, the revival at the Cluny is a good stroke of business. The theatre is crowded all the time, and the comedy is received even more favorably than on its first production, several years ago.

While enjoying the performance of Le Fiancé Malgré Lui, which has just been put on at the Gymnase, one feels impelled to ask one's self: "Where am I at?" Here is a comedy produced in Paris that contains neither disrobing acts nor other suggestiveness, and yet, notwithstanding the absence of these supposedly necessary ingredients, is a very witty and entertaining affair. And as a sign that Parisians can appreciate good, wholesome fun, the audience appeared to enjoy the play hugely. MM. Sylvane and De Farges, the latter being in reality Pauline Thys, are the authors of the comedy. Their story is quite a simple one.

A widower of speculating tendencies, yclept Bourdinois, is anxious to secure a wealthy husband for his charming daughter, Nadine. Lucien, a young man who seems to Bourdinois to fill the bill, is paying court to her, and has been invited to visit him at his country place in Brittany. He is to bring with him his friend, Robert de la Castelle. Neighbors of the Bourdinois are the Montbrisards. Robert had some time before met Madame Montbrisard, who is exceedingly beautiful, and admired her so greatly that he penned and sent her some verses expressing his feeling toward her. The verses fell into the hands of M. Montbrisard, who is prone to wild jealousy of his wife, and who promptly swore to kill the writer of the verses on sight. Fortunately for Robert, Montbrisard has been unable to locate him till now, though his ire has not cooled. Immediately upon hearing of Robert's expected visit to the Bourdinois he prepares for action, and Robert's life would have been worth little but for a lucky circumstance. Lucien receives a telegram calling him to the bedside of a dying aunt, and leaves post haste, allowing his friend to remain and adopt his name, so as to deceive Montbrisard. The ruse is successful, but when Lucien returns he finds that Robert has imitated John Alden and become engaged to Nadine himself. Lucien, who believes that there are as good fish in the sea as ever came out of it, is anything but broken-hearted over the situation. Montbrisard, when the deception is explained to him, buries his jealousy, and all ends happily. There is brisk action and bright dialogue in the farce, and the Gymnase company gave an excellent interpretation of it. Especially good was M. Huguenet in the role of the jealous Montbrisard.

A new ballet pantomime, Le Cygne (The Swan), by Catulle Mendes and Charles Lecocq, will be put on the Opéra Comique this evening. It will divide the bill with La Navarraise, in which Mlle. de Nuovina will sing Mlle. Calvé's old part.

Though this has been a rather dull week, numerous changes of bill will occur soon. At the Nouveau Marthe will alternate with Le Paque Socialiste by Emile Veyrin. At the Folies Dramatiques La Demoiselle du Telephone, from which was derived The Telephone Girl, of the New York Casino, will have a few performances before Le Jockey. Maurice Ordonneau and Victor Roger's musical comedy, has its premiere. La Fille de Madame Angot, at the Gaité, which has been doing far better than many of the new productions, will be succeeded next week by Les Sœurs Gaudichard. Joli Sport, a new comedy, is almost ready to follow Nounou at the Dejazet. Maurice Donnay's Le Torrent, which the Française company has been rehearsing for some time, will be done about May 1. Jean Richepin's Les Truands, at the Odéon, has not met with much favor. Colinette, which Julia Marlowe is now doing in New York, will go on there next week, Mlle. Yahne taking the title-role. After that the Odéon will offer a new comedy, Ma Bru, by Fabrice Carré and Paul Bilhaud.

Every one is whistling "Annie Rooney" just now. Otero, at the Folies Bergere, is singing it, and the song has taken a new lease of life. Fragson, the comedian, is the feature at the Scala. The clever and pretty Dunbar sisters are popular among the patrons of the Casino de Paris, and Little Tich continues his hit at the Olympia.

T. S. R.

THE STAGE IN ITALY.

Salvini Supports His Son, Gustave—Signorina Franchini's Success—Americans Abroad.

(Special Correspondence of The Mirror.)

ROME, April 15.

Gustave Salvini, a son of the great Tommaso Salvini, is now in Rome with his classic repertoire. Tommaso Salvini, who knows what he is saying, is of the opinion that his son, Gustave, is better fitted for the classic drama than any other Italian actor. In fact, Gustave Salvini is classic himself in his tall, stately person, his Greek profile, and all his sympathies are for the classics, as he has told me in a short visit I have lately had from him. Latterly he played Saul—one of his father's greatest parts—and his father gave him his support by playing David to his Saul, and their joint success surpassed all expectation. This was in Florence, but the performance is to be repeated here very soon.

"You will be surprised to see my father," said Gustave Salvini to me. "He does not look more than thirty years of age as David, while I look his father as Saul!"

Œdipus, however, is Gustave's pet play, and he has achieved an extraordinary success in it here in Rome. Gustave Salvini is not a novice. He appeared in Rome some years ago, when quite a young man, and even then was successful. But now he has come to us as a star with a repertoire comprising Hamlet, Othello, Œdipus, The Taming of the Shrew, Romeo and Juliet, Orestes, Tartuffe, Nero, Kean, and more, in which he has triumphed even here. He is much more like his father in person and acting than was poor Alexander, and, at the same time, in manner he reminds one of Sir Henry Irving, of whom he is a devoted admirer. He tells me that he may very soon visit New York and other cities of the United States. He is one of a school totally different from that of other Italian actors—more as the English in his readings of Shakespeare. Like Fechter, however, he makes Hamlet fair-haired.

Zacconi closed his season in Rome with Othello, in which he was all that could be desired, but his work was injured by his surroundings. No word can be too severe for the scenery and stage-management of the play, nor for the inferiority of the actors who played with him. For his farewell Zacconi recited the XXI. Canto of Dante's "Inferno," and was frantically applauded. Dante suits him better than Shakespeare. He is now playing in Sicily with Duse. Imagine Zacconi and Duse together! Zacconi plays Duse's repertoire, however, but what a treat it would be to see Duse play Desdemona to Zacconi's Othello! Desdemona was one of Duse's greatest successes when she began her career.

Another old favorite lately had in Rome was Fregoli. He came to us with an entirely new programme, even more interesting and varied than when he was here before. He has now his own scenery, which is tasteful and rich, as also are his new costumes.

Signorina Franchini, whose successful debut I noticed some time ago, has already had two plays written for her, Sin, and The Lioness. The Lioness is by Corradini and is in five acts. Laura is the lioness—that is, an impetuous, passionate creature, stronger than winds and storms. She has a lover whom she has ruined by her extravagance, but she loves the man until, to save his financial honor, he bids her accept his own uncle's love and to go away with this uncle in his yacht. At this everything that is good in Laura revolts and she upbraids Claudio for his perfidy. But since she must obey him she vows he shall repent having thus sacrificed her, killing her every sense of womanly honor. She becomes what is called a "fatal" woman, bringing misfortune and disgrace to all that approach her, even urging men to crimes. To be thoroughly revenged she induces Claudio's uncle to marry her and thereby to disinherit his nephew, thus reduced to poverty. Laura then loves truly a young naval officer, Paul Emo, who returns her love. But Claudio comes, his love for Laura as great as ever. He cannot live without her, and to possess her again he kills his uncle. Laura is now free to marry Paul, but Paul, suspecting her of her husband's death, leaves her, and then, in her despair, she kills herself.

That is the play. It is not a pleasant subject to dramatize, but the Signorina Franchini was admirable as Laura. Still, she is capable of much better work, and will be wiser to keep to the classic, romantic drama, instead of trusting to new plays.

The Deserters is the title of another new play. Here we see a good kind of a fellow born and bred in a little provincial town. He falls in love with a singer, to the disgust of all old and young women of the place, who think that he should have married one of them, which, perhaps, he should, for both he and his wife soon find out that their marriage is a mistake. Ada hates the life of a dull provincial town, and hates all the dull people about her. She dreams of nothing but the stage, and yearns to return to it. Ugo, on his side, seeing that Ada is not happy, dreams only of how he can gain riches for her. He speculates rashly, madly, till, instead of riches, he brings ruin on his house. Then, not to live on his wife's earnings, he kills himself. Thus ends The Deserters—the deserters being Ugo and Ada, who have deserted the lives which they by birth had been intended to live.

Collatino's Wife is another little novelty, and its chief merit is that it is in three acts instead of five. The subject is from Titus Livius' second book of stories. Titus Livius' story is a tragedy, with a breath of Shakespeare in it. Ponsard wrote his Lucrezia on this same story.

Signor Rosadi in Collatino's Wife is more classic than Ponsard, and too archæologic to please the public that frequents Italian theatres on Sunday nights, and does not understand the talk and manners of ancient Rome, nor even care about them. The play might better please an American or an English public. Some of the scenes are really fine, and Signor Rosadi reveals great aptitude for writing for the stage. The main fault of the work is its heaviness. The frame, in fact, is too small for the subject and the characters. Even the personality of Brutus remains confused and in the shade, almost incomprehensible to those not well acquainted with that period of Roman history. Altogether the work is more like a narrative than a play, though in certain points it is dramatic and has many good theatrical situations.

That Signor Rosadi is a scholar and man of learning is evident in every scene and in every purase of his dialogue. Unfortunately only a very few are learned enough to bear him company. He makes his characters talk in classic language. Titus Livius' own words are frequently reproduced, but their beauty passes unobserved, excepting for the very few. Nevertheless the play was a success on the first night and was satisfactorily played, though many of the actors looked somewhat awkward in ancient Roman attire, being as little accustomed to wear the toga as to recite classic prose. Signorina Franchini was charming as Lucrezia, which makes me think that she would also be a charming Desdemona. This is the third new play in which this really clever young actress has appeared during this last month, and of the three Lucrezia, I think, suits her best.

That charming American singer, Lillian Blauvelt, has been singing in Brahm's Requiem at the Santa Cecilia Academy, and the Queen sent for her to congratulate her, not only on her singing, but also on her recent marriage, for Miss Blauvelt has always been a great favorite with the Queen.

Mrs. Bergliot Ibsen has also been singing at

the Santa Cecilia Academy. She has a very sweet voice and sings Swedish music most charmingly. She is also a remarkably handsome woman and dresses well.

Mrs. Henschel, the delightful American singer, has been quite a star this season in Rome's society. She is also very pretty—like most American ladies who come here. S. P. Q. R.

THE STAGE IN SOUTH AFRICA.

Dependent Upon Touring Companies—The Taste of the People.

(Special Correspondence of The Mirror.)

CAPE TOWN, March 21.

For theatrical amusement in South Africa we are dependent entirely on touring companies from England, and sometimes from Australia, there being no permanent organizations here. Johannesburg has always one, and sometimes two or three of its theatres open, and the Cape Town Opera House is seldom closed. Managers find visits to these towns very profitable. Pretoria, my native town, has a bad name among the theatrical fraternity; hence our theatre, though possessing the largest stage in South Africa, is often closed. However, I must say a word in extenuation of the public of Pretoria. We are always ready to patronize what is really good, but being so close to Johannesburg, anything is thought good "enough" for us. As for Kimberley, I may quote from the *Diamond Fields' Advertiser:* "What amusement seekers in Kimberley require, at least during tropical weather, are trifles light as air, say the average musical comedy, with pretty songs, pretty dresses, in fact something to take us out of ourselves for a couple of hours. Social problems may suit in some towns of the Colony, but they are accounted 'no class' in the Fields." D'Urban and Pieter-Maritzburg, in Natal, are spoken of very highly as furnishing most appreciative audiences.

Mr. Holloway's company toured South Africa with The Sign of the Cross about the middle of last year. The play caused a great sensation. So much had been written about it before its advent that playgoers, who in our country are not very critical, had determined to admire before seeing. In Johannesburg it was performed nightly for over three weeks to crowded houses. In Cape Town and D'Urban likewise. It was only withdrawn because Mr. Holloway had but a limited time at his disposal. However, he will return in May, bringing out a repertoire company to present The Three Musketeers, The Sign of the Cross, and several other plays.

Mr. and Mrs. Haviland (Amy Coleridge) have biddén us "au revoir" after a sixteen months' sojourn. So seldom have the lovers of Shakespeare in these parts an opportunity of seeing his works staged that they esteem it a privilege to witness them even though indifferently acted. How great then is the pleasure when such artists as Mr. and Mrs. Haviland are the exponents of the characters we love! Unhappily the principals were inefficiently supported, if we except the conscientious study given to the old men's characters by Murray Hathorn, and the efforts of one or two others.

At present there is in Cape Town one of George Edwardes' Comedy companies. They are considered the best combination of its kind that has ever been out here. Their tour ends this week.

Next month Leonard Rayne and Alfred Paurnier will arrive. They have been fortunate enough to induce Osmond Tearle to come out under their management.

Madame Albani is traveling through South Africa with a concert company. This is her second visit. She receives a very hearty reception in every town she visits. Far away Buluwayo is also to share in the beauty of her wonderful voice.

There has been a dearth of opera for the last year and more. But Frank de Jong is busily engaged now in forming an opera company that will sail from England May 6.

Have you heard of Pollard's Liliputians? They are a troupe of Australian children that sing comic opera. They are marvelously trained, and some of them are very clever. Their manager told me that their repertoire contains over forty operas. They have taken South Africa by storm. The management is coining money through these little mites—none of them is older than fourteen, some of them are quite babies.

A TRANSVAAL GIRL.

NOTES OF THE AUSTRALIAN STAGE.

Maggie Moore Seeks Divorce—An Actor Burned to Death—Players' Plans.

(Special Correspondence of The Mirror.)

SYDNEY, March 15.

Maggie Moore is petitioning for a divorce from her husband, J. C. Williamson, of the firm of Williamson and Musgrove, our leading managers. The couple were married in San Francisco in 1873, and are very well remembered in your States, where they toured for so long in Struck Oil. At present Maggie Moore is in New Zealand, booked for England by way of America.

At Her Majesty's the continued success of The Geisha must be gratifying to all concerned, seeing it is as much due to the excellence of the mounting and dressing as to its interpretation. Dorothy Vane, as Molly Seamore, is a firm favorite, eclipsing her former success as La Poupée. William Paull has now quite recovered his voice and is in good form. Florence Perry makes a fascinating Mimosa San. She and her sister will return to England to fulfill engagements in a few weeks. Lily Titheradge has left The Geisha, and has sailed for London to join her father.

Charles Holloway is concluding his season at the Royal, and moves on to the more capacious Lyceum, which has been vacated by the McMahon company, which goes on tour.

The Tivoli booms as usual, and Harry Rickards keep up his reputation as a first-class caterer to music hall patrons. Lottie Moore and Al. Belman are back at this hall.

Dante, the conjuror, is back at the Palace, after a prosperous New Zealand tour.

Pattie Browne is now recovered from her recent severe illness, but is still resting.

George Rignold will reappear in Sydney at Easter for a season at the Criterion. He opens as Othello.

The Brough Comedy company are also due here at Easter. They have been producing several new plays in Melbourne.

Williamson and Musgrove's The Sign of the Cross company is at Newcastle, N. S. W.

George Simpson a comedian of some ability, came to a sad end at Broken Hill last week. His character in a farce, at the Gaiety Hall, was that of an Indian, and his costume was of a highly inflammable nature. By mischance the footlights came in contact with his dress and the actor received burns from which he soon died.

The Adelaide Trocadero and Cyclorama was burned last week.

Gwen Dallas, an Australian actress of promise, took a benefit recently at the Lyceum, and has left for London.

Maggie Knight is on a trip to England.

E. NEWTON DALY.

SYDNEY, March 20.

The Broughs have scored a success with A Broxton Burglary at the Melbourne Princess', where they will be succeeded at Easter by The Belle of New York, for the production of which great preparations are being made.

Bland Holt has repeated his Sydney success with The White Heather at the Melbourne Royal. He has the colonial rights of The Gypsy Earl and The Great Ruby, but the popularity of his present programme is considerably delaying their production.

In Adelaide Alfred Dampier is still running Robbery Under Arms, and has been rejoined by his daughter, Lily, who has canceled her English engagements.

The Sydney Opera House is to be reopened with Around the World in Eighty Days, in which Charles Maurice and Leidiana Miska will appear.

The Adelaide Trocadero is doing good business, although the company is a moderate one, there being no rival attraction save drama at the Theatre Royal.

At Perth, Western Australia, Jones and Lawrence have entered the thirteenth week of their vaudeville season at the Cremorn Gardens, and are thinking of remaining in the city.

Harry Richards will visit America as well as the United Kingdom in search of novelties, expense being no consideration, so long as attractions are first-class. JOHN PLUMMER.

AMUSEMENTS IN JAMAICA.

(Special Correspondence of The Mirror.)

KINGSTON, JAMAICA, April 17.

The projectograph was well attended in Montego Bay on April 10 and 11. On Thursday the 13th an entertainment was given in the Town Hall that was quite a success. The farce Courtship, written by William I. De Leon, was well presented by amateurs. Violin solos and illustrated songs were also on the programme. It is said that arrangements have been completed for the appearance here of an Italian opera company. A concert will take place to-morrow at the Town Hall, Kingston. This class of entertainment has a strong hold on our people.

MONTGOMERY IRVING.

MRS. HARRIET WEBB'S RECITAL.

At Carnegie Lyceum on Wednesday evening Mrs. Harriet Webb, the Shakespearean reader, assisted by her pupil, Virginia Jones, and a number of well-known musicians, gave an enjoyable performance before an audience that comfortably filled the diminutive auditorium. Mrs. Webb in a delightful manner read a scene from As You Like It and T. B. Aldrich's "A Set of Turquoise." In the latter her powers of characterization were best displayed, and at its conclusion she was called forward again and again. Miss Jones gave evidence of excellent training in a scene from The Taming of the Shrew and a recitation, "The Last Ride." Florence T. De Vere Boesé sang several selections with delicacy, and Albert Gérard-Thiers, the popular concert tenor, won applause. Alburtus Shelley rendered two violin solos artistically, and piano solos by Mrs. Gunn were appreciated. A feature of the programme was the appearance of Archie Gunn, the illustrator, in several character songs of the English music hall sort, that aroused enthusiasm.

MUSICAL NOTES.

Cecile Chaminade, the composer and pianist, contemplates an American tour next season.

W. Le Grand Howland gave an enjoyable concert at Carnegie Lyceum last evening.

The degree of Doctor of Music was conferred by the Grand Conservatory of Music of the City of New York, at the Astoria, on April 24, upon Mrs. Theodore Sutro, John James Wootton, Max Wertheim, Edward M. Westbrooke, and Herman Rannefeld. Mrs. Sutro is the only woman in America who has received this degree, and there is but one other in the English speaking world, the Princess of Wales.

Madame Eugenia Pappenheim gave a most enjoyable concert by her pupils at Chickering Hall last Tuesday. The soloists were Mrs. Corinne Wiest-Anthony, Dr. George Conquest Anthony, Mrs. Grace Geraldine Bronson, Emily Houghton, Ida Hutshing, Lillian Lipstadt, Mrs. Belle Lederman, Augusta Northup, Freda Stender, Selia Sonn, Enid Woolf, and Florence Frankl. The accompanists were E. W. Riesberg and Madame Pappenheim. At the close of the concert Madame Pappenheim's pupils presented to her a handsome silver candelabrum.

This is a record-breaking year for the number of professional cards contained in THE MIRROR's advertising columns. These cards are being used more and more by actors and are consulted more and more as a directory. The rates have not been raised. Write to Room 1, MIRROR, for particulars.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Denver, Col., April 30-May 6, Cripple Creek 7, Colorado Springs 8, Pueblo 9, Leadville 10, Ogden, U., 12, Butte, Mont., 13, 14.

A BREEZY TIME (Fitz and Webster; Eastern): Wellsboro, Pa., May 2, Logansport, Ind., 9, Frankfort 10, Logansport 11.

A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Buffalo, N. Y., May 1-6, Lockport 8.

A DANGEROUS MAID: Boston, Mass., April 24-May 6.

A DAUGHTER OF CUBA: Cleveland, O., May 1-6.

A DAY AND A NIGHT: New York city May 1-6.

A FEMALE DRUMMER: New York city May 1-6.

A MIDNIGHT BELL: Des Moines, Ia., May 1-3, Denver, Col., 8-13.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Plainfield, N. J., May 3.

A RAG TIME RECEPTION: New Haven, Conn., May 4-6.

A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Indianapolis, Ind., May 1-3.

A ROYAL PRISONER (True S. James): Minneapolis, Minn., May 1-6, Rhineland, Wis., 8, Merrill 9, Wausau 10, Stevens' Point 11, Portage 12, Janesville 13.

A RUNAWAY GIRL: Boston, Mass., May 1-6.

ADAMS, MAUDE: New York city May 8-20, Boston, Mass., 22-24.

AN AMERICAN HERO: New York city May 1-6.

ARNOLD-WELLS: Charlottesville, Va., May 1-6.

ARTHUR, JULIA (A. H. Canby, mgr.): Providence, R. I., May 1-6, Worcester, Mass., 8, Springfield 9, Hartford, Conn., 10, New Haven 11, Waterbury 12, Bridgeport 13, Poughkeepsie, N. Y., 15.

AUNT JERUSHA (W. S. Campbell, mgr.): Lock Haven, Pa., May 2, Clearfield 3, Bellefonte 4, Tyrone 5, Johnstown 6, Somerset 8.

BECAUSE SHE LOVED HIM SO: New York city Jan. 16—indefinite.

BELASCO-THALL: Marysville, Cal., May 1, 2, Woodland 3, San José 4-6, Portland, Ore., 8.

BLAIR, EUGENIE: Dubuque, Ia., May 3.

BLONDELL AND FENNESSY: Winona, Minn., May 1, 2, Eau Claire, Wis., 4, 5, Chippewa Falls 8, 9.

BOSTON REPERTOIRE: Elizabeth, N. J., May 1-6.

BRYAN COMEDIANS: Ft. Wayne, Ind., May 1-6, Auburn 8-10, Hillsdale, Mich., 11-13, Adrian 15-20.

BURRILL COMEDY (Charles W. Burrill, mgr.): Brockton, Mass., May 1-6, Fall River 8-13, New Bedford 15-20.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Holyoke, Mass., May 1-6, Waterbury, Conn., 8-13, Newburgh, N. Y., 15-20.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CLAIR PATEE RUSSELL: Pottsville, Pa., May 1-6.

CLARKE, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., April 3—indefinite.

CLARK, RACHAEL MAY: W. Sullivan, Me., May 1-6.

CHAS. O'MALLEY (Wilton Lackaye): Chicago, Ill., May 1-6, Washington, D. C., 8-13.

CHASE-LISTER: Cedar Rapids, Ia., May 1-13, Savannah, Mo., 15-20.

CHESTER, ALMA (O. W. Dibble, mgr.): Toronto, Can., May 1-6, Hamilton 8-13, St. Thomas 15-20.

CLEMENT, CLAY: Crookston, Minn., May 2, Billings, Mont., 4, Livingston 5, Bozeman 6, Butte 11, 12.

COLLIER, WILLIE (Mr. Smooth: Smyth and Rice, mgrs.): Pittsfield, Mass., May 2, N. Adams 3, Amsterdam, N. Y., 4, Albany 5, Cohoes 6, Saratoga 8, Troy 9, Middletown 10, Middletown, Conn., 11, New Britain 12, Waterbury 13, Boston, Mass., 15-20.

COLUMBIAN COMEDY: Wausau, Wis., May 1-6.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.

COOTE, BERT: Toledo, O., May 1-6, Buffalo, N. Y., 8-13.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Newark, N. J., April 17-May 13.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Auburn, N. Y., May 1-6, Watertown 8-13, Cohoes 15-20.

CRANE, WM. H.: Fall River, Mass., May 5.

CURTIS COMEDY: Quebec, Can., May 1-6.

DEAN RAYMOND: Negaunee, Mich., May 1, 2.

DEVIL'S AUCTION (M. Wise, mgr.): Portland, Ore., May 1-3.

DOTY, ROSE MAY: Paris, Ill., May 1-6.

DOWNING, ROBERT: Saginaw, Mich., May 2.

DREW, JOHN: Chicago, Ill., April 24-May 6.

ELROY STOCK: Trenton, N. J., May 1-6, Atlantic City 8-20.

EMPIRE STOCK (Frohman's): New York city March 6-May 6.

EMMETT, KATIE: Salt Lake City, U., May 1-3, Ogden 4, Pocatello 5, Dillon 6, Butte, Mont., 7-9.

ELWOOD STOCK: Bellefontaine, O., May 1-6.

FABIO ROMANI: Toledo, O., May 1-6.

FAUST (White's): Manistee, Mich., May 3, Frankfort 4, Traverse City 5, Charlevoix 6, Petoskey 8, St. Ignace 9, Sault Ste. Marie 10, Manistique 11, Gladstone 12, Iron Mountain 13.

FERRIS COMEDIANS (Dick Ferris, mgr.): Janesville, Wis., May 1-6, Oshkosh 8-13.

FISKE, MRS. (Charles E. Power, mgr.): Zanesville, O., May 1, Wheeling, W. Va., 2, Uniontown, Pa., 3, Johnstown 4.

FRITZ IN A MADHOUSE: New Haven, Conn., May 1-3.

FROST STOCK: Owen Sound, Ont., April 24-May 6.

GAYLOR, BOBBY (McSorley's Twins; Andrew Mackay, mgr.): Portland, Ore., May 1-6, Seattle 8-13, Victoria, B. C., 15, Nanaimo 16, Vancouver 17, Westminster 18.

GETTYSBURG: Newark, N. J., May 1-6.

GIBNEY-HOEFFLER (Jack Hoeffler, mgr.): Harrisburg, Pa., May 1-6.

GOODRICH, EUNICE: Hagerstown, Md., May 4-6, Carlisle, Pa., 8-10, Harrisburg 11-13.

GRAHAM-EARLE (Western, Charles H. Rosskam, prop. and mgr.): Topeka, Kan., May 1-14.

GREENE, JOSEPH (Frank Harriman, mgr.): Ballston, N. Y., May 1-6, Schuylerville 8-11, Mechanicsville 12-14.

GRIFFITH, JOHN (C. E. Hamilton, mgr.): Vancouver, B. C., May 2, New Westminster 3, New Whatcom 5, Portland, Ore., 8-10, Seattle, Wash., 11-13.

HACKETT, JAS. K.: New York city April 10-May 6.

HALL, JESSIE MAE: Hoboken, N. J., May 1-6.

HALL, DAN C.: Russellville, Ky., May 1-6.

HEATH COMEDY: Galt, Can., May 1-6.

HENDERSON STOCK: Munising, Mich., May 1-6.

HERNE, JAMES A. (Wm. B. Gross, mgr.): Lynn, Mass., May 1, 2, Manchester, N. H., 3, Haverhill, Mass., 4, Northampton 5, Springfield 6.

HILLMAN, MAUD: Halifax, N. S., April 17-May 6.

HILLYER'S WONDERS: Cincinnati, O., Jan. 2—indefinite.

HIS EXCELLENCY, THE GOVERNOR: New York city May 9—indefinite.

HOUGHTON STOCK (Edwin Houghton, mgr.): Erie, Pa., May 1-6, Ashtabula, O., 8-13.

HOLDEN COMEDY (No. 1; C. A. Holden, mgr.): St. Louis, Mo., May 1-6, Indianapolis, Ind., 8-13.

HOLDEN COMEDY (No. 2; H. M. Holden, mgr.): Decatur, Ill., May 1-6, Springfield 8-13, Joliet 15-20.

HOYT'S COMEDY: Joplin, Mo., May 1-6, Wichita, Kan., 8-13, Topeka 15-20.

IRWIN, MAY: Chicago, Ill., April 17—indefinite.

JAMES-KIDDER-WARDE: Galesburg, Ill., May 4, Canton 5.

JEFFERSON, JOSEPH: Brooklyn, N. Y., May 1-6, Orange, N. J., 8, Wilkes-Barre, Pa., 10, Binghamton, N. Y., 11, Elmira 12, Rochester 13.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): Ottumwa, Ia., May 2, Omaha, Neb., 4-6.

KEYSTONE DRAMATIC (McGill and Howard, mgrs.): Lima, O., May 1-6, Ft. Wayne, Ind., 8-13, Defiance, O., 15-20.

KING DRAMATIC (N. Appell, mgr.): Poughkeepsie, N. Y., May 1-6, Hartford, Conn., 8-13, Worcester, Mass., 15-20.

KLIMT-HEARN: St. Joseph, Mo., April 24-May 6.

KNOBS O' TENNESSEE: Ottumwa, Ia., May 5.

LEROYLE, HENNESSY (Other People's Money: H. H. Forsman, mgr.): McKeesport, Pa., May 3, Brownsville 5, Belle Vernon 6, Uniontown 8, Grafton, W. Va., 9, Hagerstown, Md., 11, York, Pa., 12, Lebanon 13, Reading 15, Allentown 16.

LYCEUM STOCK (Frohman): Washington, D. C., May 1-6, Chicago, Ill., 8-June 3.

MACK, ANDREW: New York city May 1-6.

MCFADDEN'S ROW OF FLATS (Gus Hill, mgr.): Helena, Mont., May 2, Anaconda 3, Butte 4-6, Spokane, Wash., 8, 9, Victoria, B. C., 11, Nanaimo 12, Vancouver 13, Seattle, Wash., 14-16, Tacoma 17, Portland Ore., 18-20.

MACDOWELL, MELBOURNE (Ben Stern, mgr.): Cripple Creek, Col., May 1, 2, Pueblo 3, 4, Colorado Springs 5, 6, Greeley 8, Laramie, Wyo., 9, Rock Springs 10, Ogden, Utah, 11, Logan 12, Pocatello, Idaho, 13, Boise City 15, 16, Portland, Ore., 21-23.

MCFEE'S TROUBLES (John E. Brennan, mgr.): Fulton, N. Y., May 2, Seneca Falls 3, Batavia 4, Niagara Falls 5, 6.

MCGILL AND HOWARD DRAMATIC: Auburn, Ind., May 28-June 3.

MADEMOISELLE FIFI: Brooklyn, N. Y., May 1-6, Philadelphia, Pa., 8-13.

MANSFIELD, RICHARD: Cleveland, O., May 4, 5, Dayton 8.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Iowa City, Ia., May 3, Davenport 4, Moline, Ill., 5, Peoria 6, Bloomington 8, Springfield 9, Decatur 10, Champaign 11, Danville 12, Terre Haute, Ind., 13, Pittsburg, Pa., 15-20.

MARLOWE, JULIA: New York city April 10—indefinite.

MAYNARD, EDWIN (H. Percy Hill, mgr.): St. John, N. B., April 24-May 6, Bangor, Me., 8-10, Lewiston 11-13, Portland 15-20.

MILES IDEAL STOCK: Reading, Pa., May 1-6, Harrisburg 8-13.

MITCHELL'S ALL STAR PLAYERS: (B. Frank Mitchell, mgr.): Lancaster, Pa., May 1-6, Plainfield, N. J., 8-13, Hoboken 15-20.

MORGAN, COURTENAY: New Castle, Pa., May 1-6, Erie 8-13, Olean, N. Y., 15-20.

MORTIMER, CHARLES: Mt. Pleasant, Pa., May 2, Latrobe 3, Denny 4, Gallitzin 5, Johnstown 6, Altoona 8, Greensburg 9, McKeesport 10, New Castle 11, Warren 12, Franklin 13.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): MURRAY AND MACK (Finnigan's 400): Boston, Mass., May 1-6.

MURRAY-HARTT: Morristown, Tenn., May 1-6, Johnson City 8-13, Greenville 15-20.

MYERS AND LEYBOURNE COMEDY: York, Pa., May 1-6, Norristown 8-13, Harrisburg 15-20.

MY FRIEND FROM INDIA (Smyth and Rice): Louisville, Ky., May 1-3, Lexington 4, Portsmouth, O., 5, Marietta 6, Baltimore 8.

MY FRIEND FROM INDIA (Walter Perkins): Troy, N. Y., May 1-3, Catskill 4, Kingston 5, Danbury, Conn., 6.

NATIONAL THEATRE: Memominee, Wis., May 1-6.

NEILL STOCK: Winnipeg, Man., May 25-June 4.

NETHERSOLE, OLGA: Milwaukee, Wis., May 1-6.

NOBLES DRAMATIC: Aberdeen, Wash., May 1-6.

OLCOTT, CHAUNCEY: Scranton, Pa., May 3, Buffalo, N. Y., 8-13.

ON AND OFF: Kansas City, Mo., May 1-3.

ON THE BOWERY (Steve Brodie): Rockland, Me., May 5.

O'NEIL, NANCE: Milwaukee, Wis., May 1—indefinite.

OTT, JOE (George F. Campbell, mgr.): Chicago, Ill., April 30-May 6.

OWEN, WILLIAM: Eau Claire, Wis., May 2, Chippewa Falls 3, Menominee 4, Portage 15.

PAXTON PLAYERS: Sheldon, Ill., May 1-3, Watseka 4-6.

PEARSON STOCK: Titusville, Pa., May 1-6.

PERUCHI-BELDENI (Chelso D. Peruchi, mgr.): Nashville, Tenn., May 1-13.

PITMAN STOCK (Flora M. Blaney, mgr.): Jamestown, N. Y., May 1-6.

POTTS, JACK: Quincy, Ill., May 1-6.

REDMOND DRAMATIC: Topeka, Kan., May 1-6.

REED, ROLAND (E. R. Jack, mgr.): San Francisco, Cal., April 24-May 6, Oakland 8, 9.

REHAN, ADA: New York city Nov. 16—indefinite.

REMEMBER THE MAINE (Eastern: John Whitely, mgr.): Chicago, Ill., April 24-May 6.

RICE, FANNY (G. W. Purdy): Allentown, Pa., May 3.

ROBER, KATHERINE: Worcester, Mass., May 1-13.

ROBSON, STUART: Winnipeg, Man., May 2, 3, Duluth, Minn., 5, W. Superior, Wis., 6.

ROGERS BROTHERS: New York city March 27—indefinite.

RUBLE-KREYER THEATRE: Salida, Col., May 1-6, Alamosa 8-13.

RYAN, DANIEL R.: Wheeling, W. Va., May 8-13.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Bristol, R. I., May 1-6.

SHEA, THOMAS: New Bedford, Mass., May 1-6.

SHEARER, TOMMY (Harry R. Vickers, bus.-mgr.): Marion, O., May 1-6, Ashtabula 8-13, Warren, Pa., 15-20.

SHENANDOAH (Jacob Litt, mgr.): New York city May 1—indefinite.

ST. CYR THEATRE: De Kalb, Ill., May 1-6.

SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—indefinite.

SHUBERT STOCK: Syracuse, N. Y.—indefinite.

SIDE TRACKED (Eastern: A. Q. Scammon, mgr.): Rockland, Me., May 3, Bath 4, Camden 12.

SI PERKINS: Boise City, Idaho, May 5, 6, Baker City, Ore., 8, 9.

SKINNER, OTIS: St. Paul, Minn., May 1-3, Ashland, Wis., 4, W. Superior 5, Duluth, Minn., 6, Dubuque, Ia., 11.

SOTHERN, E. H.: Boston, Mass., April 24—indefinite.

SOUTH BEFORE THE WAR: Chicago, Ill., April 24-May 6.

SPOONERS, THE (Edna May and Cecil: B. S. Spooner, mgr.): Paterson, N. J., May 1-6, Wilkes-Barre, Pa., 8-13, Scranton 15-20.

TENNESSEE'S PARDNER: (Arthur C. Alston, prop. and mgr.): Anderson Ind., May 2, Bloomington 3, Indianapolis 4-6, Toledo, O., 7, Toronto, Ont., 8-13, Buffalo, N. Y., 15-20.

THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—indefinite.

THE CHRISTIAN (Viola Allen): Boston, Mass., March 6—indefinite.

THE CUCKOO: New York city April 3—indefinite.

THE EGYPTIAN OF POMPEII: Springfield, Mass., May 1-3, Pittsfield 5, 6, N. Adams 8, 9, Saratoga, N. Y., 12, 13, Glens Falls 15.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Montpelier, Vt., May 2, St. Albans 3, Plattsburgh, N. Y., 4, Burlington, Vt., 5, Claremont, N. H., 6, Cohoes, N. Y., 8, Hudson 9, Kingston 10, Poughkeepsie 11, Newburgh 12, Yonkers 13.

THE KING OF THE OPIUM RING (Blaney and Vance): Pittsburg, Pa., May 1-6.

THE MAN IN THE MOON: New York city April 24—indefinite.

THE MUSKETEERS (Jas. O'Neil): St. Louis, Mo., May 1-6.

THE OLD HOMESTEAD (Frank Thompson and W. I. Kilpatrick, mgrs.): New York city March 27-May 6.

THE PAY TRAIN: Seattle, Wash., May 1-6, N. Yakaimo, Wash., 8, Pendleton, Ore., 9, Helena, Mont., 13, Butte 15-21.

THE PRISONER OF SPAIN (E. J. Carpenter, mgr.): Boulder, Col., May 1, 2, Longmont 3, Ft. Collins 4, 5, Greeley 6, 7.

THE PRISONER OF ZENDA (Dan'l Frohman, mgr.): Montreal, Can., May 1-6.

THE PRODIGAL DAUGHTER: Philadelphia, Pa., May 1-6.

THE PURPLE LADY (Hector Rosenfeld, mgr.): New York city April 3-May 6.

THE ROUGH RIDER: Pittsfield, Mo., May 2, Hartland 3.

THE SLEEPING CITY: Bethlehem, Pa., May 5, Boonton, N. J., 6.

THE SPAN OF LIFE: Baltimore, Md., May 1-6.

THE STOWAWAY (Davis and Keogh, mgrs.): Bridgeport, Conn., May 4-6.

THE SUNNY SOUTH: Fall River, Mass., May 1-6.

THE TURTLE (Eastern): Kansas City, Mo., April 30-May 6, Omaha, Neb., 7, Sioux City, Ia., 8, St. Paul, Minn., 9, 10, Minneapolis 11-13.

THE TURTLE: Brooklyn, N. Y., May 1-6, Boston, Mass., 8-13.

THE WHITE HEATHER: New York city May 1-6.

THE WILD GOOSE CHASE: Pascong, R. I., May 2, Southbridge.

THROPE, CLARA: Minneapolis, Minn., May 4-6.

THROUGH THE BREAKERS: Detroit, Mich., May 1-6, Toronto, Can., 8-13, Buffalo, N. Y., 15-20.

TWO LITTLE VAGRANTS: Brooklyn, N. Y., May 1-6.

TOO MUCH MONEY: St. Paul, Minn., May 1-6.

TUCKER, LILLIAN: Martinsburg, W. Va., May 1-6.

TURNER COMEDY: Marshall, Minn., May 1-3, Tracy 4-6.

UNCLE JOSH SPRUCEBY (J. M. Stout, mgr.): Olean, N. Y., May 4, Bradford, Pa., 5, 6.

UNCLE TOM'S CABIN (Al. W. Martin): Pittsburg, Pa., May 8-13.

UNCLE TOM'S CABIN (Jones Bros.): Breckenridge, Minn., May 2, Fergus Falls 3, Pelican Rapids 4, Alexandria 5, Sauk Center 6.

UNCLE TOM'S CABIN (Stetson No. 1): Spencer, Mass., May 2, Webster 3, Southbridge 4, Putnam, Conn., 5, Willimantic 6.

UNCLE TOM'S CABIN (Young Bros.): Brainerd, Minn., May 2.

VALENTINE STOCK: Columbus, O., Jan. 2—indefinite.

VICTORIA STOCK: Columbus, O., April 17—indefinite.

VOLLAIRE STOCK: Belfast, Me., May 1-6, Waterville 8-13, Oakland 15-20.

WAITE COMEDY (William A. Haas, mgr.): Boston May 1—indefinite.

WAITE STOCK (C. H. Beede, mgr.): Boston, Mass., May 1-6.

WALTER, LESTER (Sam C. Miller, mgr.): Lock Haven, Pa., May 4-6, Williamsport 8-12.

'WAY DOWN EAST: Philadelphia, Pa.—indefinite.

WE UNS OF TENNESSEE: New York city May 9—indefinite.

WHY SMITH LEFT HOME: London, England, May 1—indefinite.

WIEDEMANN COMEDIANS: Henderson, Ky., May 1-6. Evansville, Ind., 8-13.

WORLD, GARNELLA AND MACK (Town Topics): Baltimore, Md., May 1-6.

YON YONSON (Thrall and Kennedy, mgrs.): New York city May 1-6.

ZAZA (Charles Frohman, mgr.): New York city Jan. 9—indefinite.

OPERA AND EXTRAVAGANZA.

AN ARABIAN GIRL: New York city May 1—indefinite.

ABORN'S OPERA: Newark, N. J., May 1-6.

BEGGAR PRINCE OPERA: Cedar Falls, O., May 2, 3, Waverly 4, Charles City 5, 6, Osage 8, Spring Valley, Minn., 9, Albert Lea 10, 11.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Philadelphia, Pa., May 1-6, New York city 8-13.

BOSTONIANS: Tacoma, Wash., May 1, 2, Seattle 3-6, Boise City, Idaho, 8, Ogden, Utah, 9, Salt Lake City 10-13, Denver, Col., 15-20.

BOSTON LYRIC OPERA: (Colonel Wm. A. Thompson, mgr.): Elgin, Ill., May 1-6, Rockford 8-13, Duluth, Minn., 15-20, W. Superior, Wis., 22-24.

CASTLE SQUARE OPERA: New York city Sept. 5-May 6.

CASTLE SQUARE OPERA: Chicago, Ill., April 3—indefinite.

DANIELS, FRANK: Buffalo, N. Y., May 1-6, Rochester 8, Geneva 9, Auburn 10, Ithaca 11, Binghamton 12, Syracuse 13, Utica 15, Watertown 16, Ogdensburg 17, Ottawa, Can., 18-20.

DE ANGELIS, JEFFERSON: Ithaca, N. Y., May 5.

DESHON OPERA: La Fayette, Ind., May 1-6.

ERMINIE: New York city May 15—indefinite.

HOPPER, DE WOLF: New York city May 4—indefinite.

IN GAY PAREE: Philadelphia, Pa., May 1-6.

JAXON OPERA: Brooklyn, N. Y., April 3-May 20, Pittsburg, Pa., 22-27.

MOTHER GOOSE: New York city May 1—indefinite.

NIELSEN, ALICE: Cincinnati, O., May 1-6, Chicago, Ill., 8—indefinite.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia Pa., Oct. 3—indefinite.

THE BELLE OF NEW YORK: Manchester, N. H., May 2.

THE HIGHWAYMAN: Geneva, N. Y., May 3.

WAITE OPERA: Columbus, O., May 1-13.

WILBUR-KIRWIN: New Orleans, La., April 10-May 8.

WILBUR OPERA: Portland, Me., May 1-13, Albany, N. Y., 15-June 10.

WILSON, FRANCIS (Ariel Barney, mgr.): Pittsburg, Pa., May 1-6, Philadelphia 8-13.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Hartford, Conn., May 1-3.

AUSTRALIAN BEAUTIES (Bryant & Watson, mgrs.): Baltimore, Md., May 1-6.

BIG BURLESQUERS (Irwin Bros.): Philadelphia, Pa., May 1-6.

BIG SENSATION: Pittsburg, Pa., May 1-6, Washington, D. C., 8-13.

BOHEMIAN BURLESQUERS: New York city April 24-May 6.

BON TON BURLESQUERS: Indianapolis, Ind., May 1-6.

CITY CLUB: Newark, N. J., May 1-6, New York city 8-13, Boston, Mass., 15-20.

CITY SPORTS (Phil Sheridan): Jersey City, N. J., May 1-6, Paterson 8-13, Brooklyn, N. Y., 15-20.

DAINTY DUCHESS: New York city May 1-6.

EUROPEAN SENSATION: Buffalo, N. Y., May 1-6.

GAY MASQUERADERS (Gus Hill, mgr.): Providence, R. I., May 1-6, New York city 8-13, Boston, Mass., 15-20.

GAY MORNING GLORIES: Philadelphia, Pa., May 8-13.

GRAHAM GENUINE SOUTHERN SPECIALTY: Providence, R. I., May 1-6.

HIGH ROLLERS: Paterson, N. J., May 1-6, Brooklyn, N. Y., 8-13.

IRWIN BROTHERS: Philadelphia, Pa., May 1-6.

LITTLE EGYPT BURLESQUERS (Cliff W. Grant, prop. and mgr.): Brooklyn, N. Y., May 1-6.

LONDON BELLES: Washington, D. C., May 1-6, Baltimore, Md., 8-13, Philadelphia, Pa., 15-20.

LONDON GAIETY GIRLS (John A. Flynn, mgr.): Toledo, O., May 1, 2.

MERRY WIDOWS: Wilkes-Barre, Pa., May 4-6.

METROPOLITAN BURLESQUERSS New York city May 1-6.

MONTE CARLO GIRLS: New York city May 1-6, Newark, N. J., 8-13.

MOULIN ROUGE: New Haven, Conn., May 8-10.

NIGHT OWLS: Cincinnati, O., May 1-6, St. Louis, Mo., 8-13.

OCTOROONS (Isham): Providence, R. I., May 1-6.

POUSSE CAFE: Buffalo, N. Y., May 1-6, Brooklyn 8-13.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., May 1-13, New York city 15-20.

RICE AND BARTON BIG GAIETY: Boston, Mass., May 1-6.

ROEBER-CRANE: Grand Rapids, Mich., May 1-3, Toledo, O., 4-6.

ROYAL BURLESQUERS: Cleveland, O., May 8-13.

SHARKEY, TOM: New Orleans, La., May 1-6.

TAMMANY TIGERS (Gus Hill, mgr.): Newark, N. J., May 1-6, Philadelphia, Pa., 8-13, Baltimore, Md., 15-20.

VANITY FAIR: New York city May 1-6, Brooklyn 8-13, Newark, N. J., 15-20.

WHITE ELEPHANT EXTRAVAGANZA: Hartford, Conn., May 4-6.

WILLIAMS AND WALKER (Sam L. Tuck, mgr.): Philadelphia, Pa., May 1-6, Washington, D. C., 8-13.

MINSTRELS.

HAVERLY'S: Crookston, Minn., May 18.

JOHN W. VOGEL (Mastodon Minstrels): Appleton, Wis., May 2, New London, 3, Oconto 4, Marinette 5, Menominee 6.

PRIMROSE AND DOCKSTADER: Butte, Mont., May 1-3, Winnipeg, Man., 8, 9, Fargo, N. Dak., 11, W. Superior, Wis., 12.

SCOTT'S: Kenton, O., May 2, Marion 3, Dayton 4-6.

WASHBURN'S (J. M. Wall, mgr.): Sanford, Me., May 2, Rochester, N. H., 3, Dover 5, Newburyport, Mass., 8.

WEST, WM. H. (D. S. Vernon, gen'l mgr.): Hartford, Conn., May 2, Waterbury 3, Fall River, Mass., 4, Pawtucket, R. I., 5, Haverhill, Mass., 6.

CIRCUSES.

BARNUM AND BAILEY: Wellingborough, Eng., May 2, Leicester 3, 4, Nottingham 5, 6, Sheffield 8-11, Derby 12, Burton 13.

BUFFALO BILL'S WILD WEST: Bowling Green, Ky., May 2, Louisville 3, Madison, Ind., 4, Indianapolis 5, Richmond 6, Pittsburg, Pa., 15.

CAMPBELL BROS: Grand Island, Neb., May 8.

FOREPAUGH-SELLS BROS: Brooklyn, N. Y., May 1-6, Kingston 24.

LA PEARL'S: Dayton, O., May 2, Xenia 3, Coshocton 4, Cadiz 5, Steubenville 6, Carnegie, Pa., 8, Irwin 9, Jeannette 10, Blairsville 12.

LEMEN BROS.: Joplin, Mo., May 9.

MAIN, WALTER L.: Salem, O., May 4, Monongahela, Pa., 5.

ROBINSON'S: Athens, O., May 11.

WALLACE SHOWS: Marion, Ind., May 2, Anderson 3, Hamilton, O., 4, Maysville, Ky., 5, Huntington, W. Va., 6.

WELCH BROS: Womelsdorf, Pa., May 2, Lebanon 3-6.

MISCELLANEOUS.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Fulton, Ky., May 11, Jackson, Miss., 12, McComb 13, New Orleans, La., 14-Sept. 3.

CANADIAN JUBILEE SINGERS: Rock Island, Ill., May 2, Moline 3, Fulton 4, Clinton, Ia., 5, Lyons 6, 7.

GODFREY BRITISH BAND (Charles A. E. Harris, mgr.): Columbus, O., May 2, Dayton 3, Cincinnati 4, Lexington, Ky., 5, Louisville 6, Terre Haute, Ind., 7, Indianapolis 8, Lafayette 9, Wabash 10, Chicago, Ill., 11.

KELLAR: Philadelphia, Pa., May 1-6.

LOUISE BREHANY CONCERT: Worthington, Minn., May 2, Sioux City, Ia., 3, Mitchell, S. Dak., 4, Vermillion 5, Yankton 6, Madison 8, Pipestone 9, Marshall 10, Watertown 11, Brookings 12, Huron 13, Pierre 15, Miller 16, Redfield 17.

MARTINY (Hypnotist; E. F. Rosenberg, mgr.): Mobile, Ala., May 1-6.

PERKINS, ELI: Bozeman, Mont., May 5, Anaconda 6, Aurora, Ore., 9, Newbury 10, New Whatcom, Wash., 12, Marysville 16.

POWELL (Magician): Philadelphia, Pa., May 1-6.

RAY'S NOVELTY: Cumberland, Md., May 1, 2.

SANTANELLI (E. G. Stone, mgr.): Washington, D. C.—indefinite.

SOUSA'S BAND: New Haven, Conn., May 2, Hartford 3, Norwich 4, Providence, R. I., 5, Woonsocket 6, Boston, Mass., 7, 8, Gardner 9, Holyoke 10, Bellows Falls, Vt., 11, Fitchburg, Mass., 12, Worcester 13, Boston 14, Fall River 15, Salem 16, Northampton 17, Haverhill 18, Manchester, N. H., 19, Lawrence, Mass., 20.

THOMPSON, JOHN: Camden, S. C., May 2, Florence 4, Monroe, N. C., 5, Chester, S. C., 6.

ARENA.

WARRENSBURG, MO.—Gentry's Dog and Pony Show April 25 to capacity.

ROANOKE, VA.—Buffalo Bill's Wild West April 25. Although it rained all day both performances were given to packed tents.

STAUNTON, VA.—Buffalo Bill's Wild West to enormous business April 22; attendance, 15,000; satisfactory performance. Gentry's Dog and Pony Show 28.

LYNCHBURG, VA.—Buffalo Bill's Wild West April 24 played to large crowds.

NASHVILLE, TENN.—Casper and Co.'s Circus pleased large crowds April 24-29. Buffalo Bill's Wild West 1.

DANVILLE, ILLS.—J. H. La Pearl's Circus opened its season here April 27, giving excellent performance to phenomenal attendance.

FORT SCOTT, KAS.—Gentry's Dog and Pony Show had two small houses, owing to rain. April 29: performances good.

PETERSBURG, VA.—Sun Brothers' Circus April 24 to good business.

NOTES.

The Wallace Shows opened their season at Peru, Ind., on Saturday. The roster of the company includes the following:

Advance: W. E. Franklin, general agent; E. M. Burke, railroad contractor; R. M. Harvey and B. F. Lynch, local contractors; Al. McPhail, excursion agent; W. R. Musgat, manager No. 1 car, with twenty men; R. P. Jeannette, manager of No. 2 car, with fifteen men.

General officers: Bernie Wallace, treasurer; Charles E. Corey, secretary; Bert Davis, press agent; C. Z. Bronson, musical director, with twenty musicians; Charles H. Sweeney, equestrian director; Tom Fay, superintendent of canvas, with sixty men; W. W. Scott, superintendent of horses, with sixty hostlers; Harry Reed, superintendent of animals, with twelve men; Charles Clark, superintendent of properties, with twenty men; Frank Thorp, superintendent of trains, with fifteen men; Tom Brown, chandelierman; N. E. Franklin, manager of cook house; Henry Richards, superintendent of cook house; Sam Wilson, superintendent of wardrobe; Fred Wagner, forage agent; Harry W. Amler, superintendent of refreshment stands; Al. Martin, manager of outside tickets; Frank Battie, Charles Edwards, and Ed Martin, reserved seat agents.

Performers: The Nelson Family, the Stirk Family, the Nelson Sisters, Madame Nelson, the Austin Sisters, Sarah Bendel, Adele Nelson, the Vortex Sisters, Nareda French, the Earl Sisters, the Livingstons, Eddie Pinaud, Blanch Reed, Winnie Sweeney, Abbie Shaw, W. F. Melrose, Fred Ledgett, Inez Palmer, Leona Bonne, Emma Stickney, Sallie Hughes and Lillian Shafer, the Ray Sisters, the Hosokowa Troupe, Frank Christy, Charles Fayles, Tudor Cameron, Laclede and Raymond, Girard Leon, Charles Gillette, Mike Nibbe, and Dan Alexander.

Concert: Christy and Hodge, Laclede and Raymond, the Four Nibbes, Durand and Orr, and Cameron and Fayles.

Side Show: W. J. Dorris, manager; Bud Leonard and Harry Howard, ticket sellers; John Edwards, lecturer; Peter Jenkins, band leader, with ten musicians; Katy Wren, snake charmer; Bert Thompson, tattooed man; Hugh McNulty, Punch and Judy; Frank Davis, magician; John Alexander, strong man; Mamie Martin, Albino; Thomas Rowe, expansionist, and Mlle. Irma, long haired woman.

J. H. La Pearl's Circus opened its season at Danville, Ill., April 27. The following is, in part, the roster of the show: J. H. La Pearl, proprietor and manager; C. H. Gilbertson, assistant manager; S. F. Ward, treasurer; James Beattie, manager side show; Professor Henry Claire, leader of La Pearl's Marine Band of thirty-five pieces. Performers: Prince Muro, the Sutcliffes, the Geromes, Johnny Richards, Harry La Pearl, Della Sparling, Blanche Hillard, Hughey Dougherty, Professor and Mrs. Areno, Della Moore, Frank Leffel, Albert Powell, Lamohr, Higgins, Martin Nelson, Vincent Grafula, the Manola Sisters, Ganginiere, Albion Brothers, Rathbun and Zazelle, and others.

Barnum and Bailey's Circus has closed its season at the Olympia, London, and is now making a provincial tour that will last until November.

THE ELKS.

At the annual meeting of Fond du Lac, Wis., Lodge, No. 57, the following officers were elected: E. R., E. W. Clark; E. L. K., W. C. Reinig; E. L. K., J. K. Wilkins; E. L. K., T. F. Grover; Treasurer, Fred Chandler; Secretary, W. F. Rink; Tiler Charles Werner; Trustees, William Desteese, L. A. Lange, and George Hope.

The following officers have been elected by Winston, N. C., Lodge, No. 449: C. F. Tomlinson, E. R.; T. W. Watson, E. L. K.; Sterling Smith, E. L. K.; W. H. Wood, E. L. K.; J. H. Daingerfield, Secretary; A. H. Galloway, Jr., Treasurer; C. D. Cromer, Tiler; P. H. Lybrook, Esquire; Tom Maslin, Inner Guard; H. W. Kronheimer, W. R. Reynolds, and H. L. Riggins, Trustees. The lodge was instituted Nov. 10, 1898, with twenty-eight charter members and now has a membership of fifty-one.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

LESTER LONERGAN

Special engagement with Nance O'Neil, for two weeks, beginning May 3d,

To Play The Rector in Magda, Joseph in The Jewess, Earl of Essex in Elizabeth, Dandy Dinmont in Guy Mannering, Armand in Camille, Fagin in Oliver Twist and Ingomar.

OPEN TO CONSIDERATION FOR NEXT SEASON. The Mirror.

CORRESPONDENCE.

(Continued from page 7.)

(J. H. Stenger, manager): John L. Sullivan co. entertained a crowded house April 21.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): The Players' Club gave Sweet Lavender very acceptably April 20 to a large audience. Lewis Morrison 24 in Faust to large business. Sol Smith Russell 26 in Hon. John Grigsby; enthusiastic audience; S. R. O. Mrs. Fiske 2.—GRAND OPERA HOUSE (Charles A. Feinler, manager): The Late Mr. Early 20-22; fair business. The Sleeping City 24-27; light business.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): The Maxwell Stock co. opened for a week April 16 and presented Camille and A Celebrated Case; co. fair; light business.—ITEM: The Opera House has closed for the season, to reopen early in September with A Hired Girl. During the Summer a number of new sets of scenery will be made.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): N. C. Goodwin and Maxine Elliott in Nathan Hale April 19; largest house of the season; receipts over $1,100. Murray and Mack in Finnegan's Ball 21; good business; general satisfaction. Fanny Rice in At the French Ball will close our season 26.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph R. Gallick, manager): Murray and Mack in Finnegan's Ball April 22; fair business; good performance. Fanny Rice in At the French Ball closed the local season 25; large and appreciative audience.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Fanny Rice April 27. Back on the Farm 29.

FAIRMONT.—OPERA HOUSE (L. P. Carr, manager): Season closed.

WISCONSIN.

PLATTEVILLE.—OPERA HOUSE (A. W. Loy, manager): The cantata "Joan of Arc" April 21 by Normal School Chorus, assisted by Genevieve Clark Wilson, soprano; Glen P. Hall, tenor, and Sydney P. Biden, baritone, under the direction of Professor Dixon J. Churchill, of this city, to a crowded house; every one pleased. Entertainment was given under the auspices of the Star Theatrical Club and was their closing attraction of this season.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Tim Murphy in The Carpetbagger April 20 to good business. Mr. Murphy is good, but his support is rather weak. Clay Clement 24. Otis Skinner 5. Stuart Robson 6. Primrose and Dockstader's Minstrels 12. Boston Lyric Opera co. 22-24. Devil's Auction 26.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): William Owen and an excellent co. April 20 drew the largest audience of the season in The Three Guardsmen; receipts, $473; performance excellent. The Missouri Girl delighted a small audience 24. Robin Hood (local) 1. Vogel's Minstrels 2.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Blondell and Fennessy co. in A Jay on Broadway, Cyrene de Epicnac, and A Cheerful Idiot April 21-23; crowded houses. Tim Murphy in The Carpetbagger 24; good house; satisfaction given. Vogel's Minstrels 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Tim Murphy April 26 canceled. Vogel's Minstrels 28.—ITEM: The annual picnic of the Modern Woodmen will occur June 1. Twenty thousand strangers will be here. A fine lot of specialties have been engaged for a street exhibition.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Through the Breakers April 14; fair business. Joe Willard (a former Eau Claire boy) in Kidnapped to crowded house 19. Ruth Craven 24-29.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Banda Rossa April 13, 14; fair business. Beach and Bowers' Minstrels 14, 15; good houses. Hans Hanson 19, 20; business good. Darkest America 25; fair house. Godfrey's Band 13.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Tim Murphy in The Carpetbagger April 21 and Clay Clement in The New Dominion 22 to good houses; performances fine. Frank E. Long co. 24-29. Otis Skinner 4.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Ben S. Meiers in Richard III. and The Cotton Spinner April 10, 11; light business; co. weak. Wm. Owen co. 29. Columbia Comedy co. 1-6.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): Ben S. Mears in The Shattered Idol April 2; co. poor; small house. William Owen co. 28. True S. James 9. Mahara's Minstrels 20.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Through the Breakers to good business April 20; satisfactory performance. The New Boy 24.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Bert Coote in The New Boy to full house April 23; performance very good. Murray Comedy co. 27-29.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Tim Murphy in The Carpetbagger to largest business of the season April 22; performance fine. William Owen 27.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): Blondell and Fennessy co. April 24-26 to good business in A Cheerful Idiot and A Jay on Broadway.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): William Owen in The Three Guardsmen to a large audience April 21; excellent performance. White's Faust 16.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Through the Breakers April 19 pleased a fair house. The Flints, hypnotists, 24-26 amused large audiences. Vogel's Minstrels 27.

BARABOO.—THE GRAND (F. A. Philbrick, manager): Vogel's Minstrels to large and appreciative audience April 26. The Flints May 22-27.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Too Much Money April 21; poor business; co. fair. Vogel's Minstrels 29. Ferris Comedians 1-6. True S. James 13.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Kidnapped April 22 changed to 29. A Royal Prisoner 8.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): A Royal Prisoner 12. William Owen 15.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Dr. Stoddard April 17 lectured to small business.

CANADA.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Maude Hillman opened April 18 in Special Delivery to S. R. O. Charity Bess 20, 21, and Among the Pines 22 to good business. Plays announced for 24-29: A Hidden Past, East Lynne, The Vagabond Heiress, and Lights and Shadows. Excellent co., with strong specialties, Harry Brooks' banjo solos being a feature.—ITEMS: J. A. Thompson, scenic artist of Boston, is painting a new drop curtain for the Academy.—When the Devil's Auction co. was here last September Reverend J. F. Dustan published a letter in the press denouncing the lithographs as indecent and the performance as immoral. Manager Clarke sued for damages and the case came for trial 19 before a jury. Mr. Clarke called several prominent citizens, who testified that they saw nothing objectionable whatever in the performance. The jury disagreed. They stood five to four in favor of Manager Clarke. The case will come up again in the Fall.

WINNIPEG.—THEATRE (C. P. Walker, manager): Hi Henry's Minstrels April 17, 18; large opening house. The Princess Bonnie (local) 20-22; large audiences; enjoyable productions. Grace Verner and Robert Campbell won many encores. Miss Murray was a charming and natural soubrette. Others taking part were Stanley Adams, H. M. Arnold, Major Billman, Kate Anderson, Devey Farmer, Worth Bell, Miss Price, and Lulu Chambers. McFadden's Row of Flats 25, 26. Clay Clement 28, 29. Ian Maclaren 1. Stuart Robson 2, 3. Primrose and Dockstader's Minstrels 8, 9. The Brownies 11-13. The Turtle 17, 18.—GRAND OPERA HOUSE (W. H. Seach, manager): Dark.—ITEM: Manager Walker will leave for New York about 29 to book for next season. Manager Henbach, of the Auditorium Summer Pavilion, is in New York arranging for attractions for the Summer.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): De Wolf Hopper presented The Charlatan April 20-22 to crowded houses. Mr. Hopper has not been seen here for some years, but is still a great favorite, which was evidenced by the liberal applause extended the star. The Prisoner of Zenda to fair business 24-26. Frank Daniels 27-29. Richard Mansfield 1, 2.—PRINCESS THEATRE (O. B. Sheppard, manager): The stock co. are giving an excellent presentation of The Troublesome Brother-in-Law 24-29 to good business. The Two Orphans 1-6.—MASSEY MUSIC HALL (I. C. Suckling, manager): Godfrey's Band gave two performances 21 to satisfactory business. The last of the series of concerts was given 24 before a very large audience, the attraction being Mme. Schumann-Heink and Paur Symphony Orchestra. Athenæum concert 28.

ST. THOMAS.—NEW GRAND OPERA HOUSE (A. McVean, manager): Standard Concert co. April 17; small house; audience appreciative. Mlle. Nannie Hands (Mrs. S. Kronberg) has a clear, sweet soprano voice. She is a native of St. Thomas and took her first steps in music in this city. Mr. Kronberg's voice is a splendid baritone and he received hearty applause. White's Faust 21; good house; performance fair.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.

HAMILTON.—GRAND OPERA HOUSE (Mrs. F. W. Stair, manager): The Prisoner of Zenda April 22; first-class performances; large audiences. Frank Daniels 26 in The Wizard of the Nile; large business; good performance.—ITEM: Manager Stair, who has been on the road with Who Is Who co., returned to this city 26 and reports a most successful season.

WOODSTOCK.—OPERA HOUSE (W. D. Emerson, manager): The Princess Bonnie (local) April 27 to good business. The opera was beautifully staged and performance excellent in every respect. Miss Murphy as Princess Bonnie scored a decided hit, and the other roles were all in capable hands. The performance will be repeated 28.

VICTORIA.—THEATRE (Robert Jamieson, manager): Robin Hood (local) April 12-14. Without doubt finest amateur performance ever seen here. The orchestra of twenty-four pieces, under the leadership of F. Victor-Austin, showed careful training. Opera was staged by Frank Finch-Smiles. John L. Sullivan co. 17.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Browne, manager): Paur Symphony Orchestra April 26; large audience. The Prisoner of Zenda 28, 29.—GRAND OPERA HOUSE (Joseph Frank, manager): Victoria Stock co. 24-29 presented The Westerner and The Prompter's Box.

BELLEVILLE.—CARMAN'S OPERA HOUSE (Fred Adams, manager): Alma Chester co. April 17-22; good business. Repertoire: At the Picket Line, The Wages of Sin, Arabian Nights, Herminie or the Cross of Gold, In Danger, and The Pavements of Paris. Paul Cazeneuve 27-29.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): John L. Sullivan co. April 19; house well filled. The club swinging of Damody and the acrobatic dancing of Bertina and Crouch were excellent. Ian Maclaren 28. Primrose and Dockstader's Minstrels 10.

NELSON.—OPERA HOUSE (Allen Brothers, managers): Chicago Ladies' Quartette April 9, 10; fair houses; audiences pleased. The Spider and the Fly 14, 15 opened to crowded house; receipts, $500; business fell off. Metropolitan Opera co. 28, 29. Lyceum co. 8-13.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, manager): Stetson's U. T. C. April 28, 29. McGill College Banjo and Glee Club 8. Biograph pictures of the Pope 9.—GAIETY THEATRE (Camille Cordallez, manager): A French comic opera co. will open 1.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The Edwin Maynard co. opened for two weeks April 24 in The Two Orphans and gave an acceptable performance to a large house. The vaudeville features were excellent.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Standard Concert co. April 23; light business. A Box of Monkeys (local) 24; fair business. Frank Daniels in The Idol's Eye 25; first-class performance; full house. Local minstrels 1.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): Paul Cazeneuve April 17-19 in Faust, Don Cæsar de Bazan, and David Garrick; fair houses. Marks Brothers' co. 1-13.—KING'S MUSIC HALL (N. W. E. King, manager): Dark.

NEW WESTMINSTER.—OPERA HOUSE (A. Malins, manager): Metropolitan Opera co. April 17, 18; good performances; fairly well patronized. John L. Sullivan co. 20.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative): Heath Comedy co. April 24-29 opened in Lynwood to big house.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Paul Cazeneuve in Don Cæsar de Bazan, David Garrick, and Faust April 20-22; fair houses; artistic and highly appreciated performances.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Ole Olson April 21; fair house and performance. My Awful Dad (local) 27. Tripp Musical recital 4.

GALT.—SCOTT'S OPERA HOUSE (Dick McMillan, manager): I. O. F. concert April 25. Heath Comedy co. 1-6.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Porter J. White and a capable co. in Faust April 2 to fair business. Nothing booked.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Dark.

(Received too late for classification.)

CALIFORNIA.

BAKERSFIELD.—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): Belasco-Thall co. April 14-16 in The Girl I Left Behind Me. Last for a Day, Incog. The First Born, and A Man with a Past; good performances; fair houses.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Belasco-Thall co. April 3-9; good business; audiences pleased. The Rays in A Hot Old Time 10 amused a large audience. Ian Maclaren 11; appreciative audience. Rosenthal 28.

CONNECTICUT.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): A Milk White Flag April 19; good business; satisfaction given. Wills Brothers 28, 29. Stetson's U. T. C. 5.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

A.

Minerva Adams, Clarisse Agnew, Adele Archer, Ada Armstrong, Blanche Arkwright, Minnie Ashley, Adah Armstrong, Margt. Anglin.

B.

Agnes Burke, Olive Barry, Marie Barringer, Janette Berry, Mamie Bacholor, Rose Braham, Caroline Bruce, Myrion Barnwell, Grace Bell, Julia G. Baird, Genevieve Beaman, Ethel Block, Georgia Busley, Ethel Barrymore, Janet Barrington, Lillian Barr, Nora Burroughs, Fannie Briscoe, Nellie J. Burt, Judith Berolli, Louise M. Brooks, Lionne Brockway, Ethel Brandon, Viola Belmont, Edith Barr.

C.

Jeanette Conner, Grace Coleman, Lillian Y. Charters, Miss M. D. Clarke, Berita Carri, Miss H. Crossman, Li. W. Cooper, Sara Cogan, Jennie Curtis, Florence Chase, Isabelle Cranston, Josephine Clairmont, Leah Chelly, Maude Carrick, Louise Closser, Caroline F. Cook.

D.

Lulu Delmay, May Duryea, Alexandra Dagmar, Vinnie Danvers, Viola D'Armon, Ina Dounette, Virginia Darrell, Hortense Dean, Ruth De Shon, Madge Deane, Maud Rees Davies (S.D.), Lillie De Vere, Josie Dott, Queenie Davis, Minnie Dupree, Mlle. Howe Dansnea, Loraine Dreux, Mrs. Frank De Camp, Lucile De Gross, Marie De Bean.

E.

Miss Jerome Edwardy, Jenny Eddy, Ada C. Early, Esmeralda, Miss Temple Evans, Florrie Evans, Alice Esden, Janette Elliotte, Maud Elliott, Blanch Entresol, Dorothy Earle.

F.

Madame Flourr, Clara Fiske, Clara Fairfax, Eleanor Forrester, Mrs. A. L. Filson, Della Fox, Izola L. Forrester, Eloise French.

G.

Emilie Gardner, C. Gilman, Maud Gordon, Mohawk Go-Won-go, Helen Gurney, Maggie Gifford, Payson Grahame, Katherine R. Glenn, Katherine Germaine, Nellie Granville, Amelia Glover, Sadie Girard, Carrie Godfrey, Alice Gray, K. K. Golden.

H.

Ceni Harve, France Hamilton, Grace Hazard, Gracie Hickey, Grace Henderson, Mrs. Fred Hoyt, Louise Hashaw, Mrs. A. Hudson, Sadie F. Hix, Ruth Holt, Emma Haynes, Harvey Sisters, Heyer Sisters, Grace Hadsell, Lizzie Hamilton, Rose M. Hubbard, Beryl Hope, Madge Hinckley.

I.

Alice Irwin.

J.

Rida Louise Johnson, Lena John, Sadie M. Johnson.

K.

Myrtle Kingsland, Mollie Killingbeck, Maude Kempton, Georgia D. Kenyon, Audray Kingsbury, Eleanor Barry Kent, Margaret Keller.

L.

Elsie Leslie, Cicel Lionel, Hubert Labade, Daisy Lovering, Bertha Livingston, Mrs. J. D. Lawson, Mollie La Tour, Louise Lloyd, Lawrence Sisters, Annie Leicester, Maud Le Roy, Nellie Leonard, Isabell Pitt Lewis, Belle Lynam, Clara M. Langley, Dorothy Lester, Minnie Leicester, Kate Lester.

M.

Marti Sisters, Marion Manola Mason, Eugene Moore, Josephine May or Mack, Cissy Meredith, Miss R. Main, Louise McElroy, Kitty D. Milly, Catherine Moore, Edna R. Marshall, Nannie Marter, Angela McCall, Lida MacMillen, Lillian Melbourne, Agnes Murray, Mary Moore, Etta Moywood, Claire McDowell, Dina Mazone, Eloise L. Mortimer, Beatrice Moreland, Caroline McLean, Jean McIlmoyle, Irene Mackey, Anna Martland, Margaret May, Clara Morris, Lina Mazone, Mildred Mead, Edith Maretta, Florence Modena, Estelle Morton.

N.

Mrs. Joe Nichol, Hattie Neville.

O.

Grace Ogden, Miss Oldcastle, Mrs. James O'Leary.

P.

Mrs. J. W. Pell, Addie Prucilla, Elizabeth Perrin, Grace Pridepoint, Gracie Plaisted, Jessie Padyham, Rita Purcell, Sarah Price, Fan El Peak.

R.

Olive Whiting Roberts, Mrs. Robertson, Alma Russell, Louise Rial, Lida Richards, Caroline Rhodes, Mrs. Walter Roberts, Lillie Raymond, Bertha Belle W. Reid, Adele Ritchie, Ethel Romayne, Blanche Ring, Florence Reida, Gussie Rudesill, Caroline Rhodes, Francesca Redding, Mlle. Rhea.

S.

Etta Stetson, Otis Skinner, Hazel Selkirk, Frances E. Sears, H. Sterling, Clement St. Martin, Ella Salisbury, May Stanford, Alace M. Snyder, Jennie Sayles, Rose Stark Spyker, Minnie Seligman, Marie Stuart, Ita Lesch Scoville, Miss N. S. Scoville, Lizzie Sanger, Juliet G. Suger, C. Evelyn Shaw, Leah Starr, Estelle Sprague, Ruth Sheppard.

T.

Cora Tanner, Ethel Tucker, Minnie Trice, Sylvia Thorne, Eva Tanguay, Edith Tutine, Lulu Tabor, Mayme Taylor, May Templeton, Bessie Thorne, Magarice Taylor, Evlyn Temple, Clara Tapsfield.

U.

Lizzie May Ulmer.

V.

Alice Virtue, Berte Vening, Jessie Villars, Ethel Vincent, Blanche Von Ohlen.

W.

Anna Ward, Kitty Walsh, Jane C. Walters, Maud S. Williams, Carrie Wiegand, Lillie Washburn, B. Marion Wilson, Dorothy Walker, Grace Whitehouse, Lottie Wilkins, Francis K. Wheeler, Laretto Wells, Ella Wren, Hattie Weems, Marie Wainwright, Carrie Ward, Georgia L. Woods, Lal. Wyatt, Ethel Winthrop, Nella Webb, Mathilde Cottelly Wilson, May L. Williams, Harriett Williams, Mrs. Tom Whyte, Lule Warrenton.

Y.

Helen Yorke.

MEN.

A.

Wm. Archer, Sam J. Adams, Harry J. Armstrong, Don A. Anderson, A. H. Alsop, Frank S. Annette, Frank Andrews, Emil Ankermiller, J. A. Armstrong.

B.

J. E. Brennan, W. H. Batchelder, W. W. Brown, Edwin Brown, S. C. Behenna, Sir Gordon Baldwin, Chas. E. Burk, W. C. Boyd, W. Fisher Burns, E. W. Brill, Frank Beamish, Harry C. Barton, Ed Plondell, Fred. Beckman, James J. Bates, C. J. Bagnley, C. E. Barnhart, L. D. Blondell, John Braham, Robert Bibbs, Clement Bainbridge, J. Boyle, James W. Brophy, Frank G. Budd, Jess Bucknaeck, Clarence Bennett, Frank M. Buckley, Stuart Braddock, M. T. Bohormon, Alex C. Butler, Boram, Max Bendix, Matt S. Berry, Harry Brown, Digby Bell, Walter Clarke Bellows, Conrad Bodden, B'way Th. O. Co., Willis E. Boyer, C. F. Bray, Herman Brand.

C.

S. Chilling, De Witt Clinton, Will C. Cowper, James Colburn, C. E. Cook, Dan A. Consadine, Ralph G. Clark, Walter Campbell, A. Caldwell, Matt Curtis, Burr Caruth, Joe Canto, Jno. W. Cope, Harry D. Crossley, Nat. R. Cantor, Irving S. Chauncy, Jno. D. Calder, H. D. Clifton, R. D. Collins.

D.

Ralph Densmore, Claude L. Du Hain, Allen Darnakey, Bruce Douglas, Arthur Deming, M. Ordway Daly, Theo. J. Doucette, J. T. Dolan, Frank Daird, Fred. De Noe, Davis and Busley, Geo. W. Day, E. J. Dustin, Augustine Duncan, Ed. Wallace Dunn.

E.

Hugo Eckart, Markelin Ellis, H. J. Emmett, George G. Emerick, Robt. Eberle, Evans and Kennedy, Ellis O. Co., Will C. Ellsler, Edgar A. Ely, Arthur Earle.

F.

H. C. Fugus, M. Fanette, Maurice Freeman, Mark Fenton, Robt. Fulgora, Miller Farnum, Barney Ferguson, Robt. Fulgate, Chas. M. Fischer, Joseph Fitzpatrick, Imro Fox, A. L. Fanshaw, Eugene Frazier, Walter Floyd, Sid. Forrester, W. F. Falk, Will Fuller, Emil Flock, F. W. Forbes, Clarence Frey, Wm. Flack, David E. Fisher, Albert Frazer.

G.

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H.

Wm. Hershad, Arthur D. Hall, George K. Hamilton, W. A. Harrold, Tony Hemal, Fred. C. Hoey, Oscar Hall, Mr. and Mrs. Jno. Hale, Harry Hayes, E. P. Hilton, Leo O. Hardban, Geo. Heath, W. Forrest Huff, Fred. W. Hart, Thos. J. Hurd, Jack Hirsh, Hayes and Post, Tom Henry, S. E. Haines, Edgar C. Hand, W. A. Hanna, G. F. Hasbrouch, Gus Huse, Ernest Hogan, Alf Hampton, H. Brooks Hooper, James Herbert, J. W. Herbert, W. S. Harkins, Jack Harley, Edward C. Hand, Al Henderson, Walter G. Horton, Jno. F. Harley.

I.

Frank O. Ireson.

J.

Francis J. Jerard, Tom Jordon, J. P. Johnson, J. L. Junker.

K.

James Keeley, George Kunkle, Arthur Lee Kalm, Joe Kearney, Kelly, Tenbrook and Kelly, James Kelly, Jns. E. Kenny, Kenno and La Barre, Chas. King, Kin Kinzie, Frank M. Kelly, Chas. Kent, Robt. Kane, J. Kane, Samuel F. Kingston, Carleton King, E. Krauss, Everett King, Fredk. W. Kensil, Jno. Kernel, Thos. Keating, Chas. King.

L.

E. H. Le Duc, Francescom Luigi, Robt. Leland, Albert H. Lovett, M. E. Lippman, Water Le Roy, H. J. Lane, Wilson R. Lang, C. H. Larkin, Frank F. La Vell, Harry Learock, Herbert Lyman, Sylvian Langlois, Arthur Larkin, Prince Lloyd, Will Lewis, Sam Lucas, Frank Lander, Ben Lodge, Louis Lesser, G. H. Luther, J. P. Lester, H. G. Lonsdale.

M.

Mgr. Women in the Case, Frederick Montague, Harold Mordant, Walter McDonald, Harry A. McCraie, J. H. Metler, Leon Mayer, John McConnell, John J. Magee, Bartley McCullum, Wm. Morris, Clarence L. Morris, Glen MacDonough, Burt McCann, E. A. Martin, Priestly Morrison, Joe Munzer, A. E. Morgan, Robt. Moore, Chas. E. Marks, Mon and Goodrich, Wash. T. Melville, Chas. W. Macdonald, Thos. McCready, Joe Miller, Fred Mower, Harry Martell, Wm. Mony, Frank Mortimer, Tim Murphy, H. Guy Miles, E. J. Martineau, Wm. Marron, Wilbur Mack, Chas. F. McCarthy, Fredk. Montague, Chas. Mortimer, R. E. Mayo, Burr McIntosh.

N.

Geo. H. Nicholl, W. Nestonee, Willard Newell, Yank Newell, Nelson and Hanlon, F. T. Nelson, Paul F. Nicholson, Jr., Newcomb and Kelly.

O.

C. C. Oram, J. H. O'Neill, Ed. Oliver.

P.

Pearl Polson, F. W. Peckham, Clair M. Pattee, Sidney Platt, Ed. Poland, Walter A. Pick, Ralph Post, L. Prevost, C. Y. Parsons, Herman Perley, Duncan Preston, Herbert Prior, Frank Palma, Eugene Powers, Paul M. Potter, Geo. Pauncefort, C. F. Peck, Wm. Park, Lance Paython, T. R. Perry, Mark Price, Wm. H. Post, M. M. Palmer.

R.

Fred. Rashland, Wm. B. Royston, M. E. Rice, James L. Ring, John Rickaby, Pete Randall, Arnold Reeves, Edw. B. Rogers, J. A. Raynes, Frank C. Rhondes, C. N. Richards, John R. Rogers, Tom Ricketts, Max Rosenberg, Chas. W. Richard, G. H. Rareshide, Ed. W. Rowland, Chas. A. Roux, Louis Fitz Ray, J. G. Ritchie, W. C. Robey, E. J. Radcliffe, Ed. E. Rose, Frank Russell, Jno. R. Rogers.

S.

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T.

T. S. Trice, John W. Taylor, Jim Turner, Berry Tatum, John Thompson, Edwin Trevor, Brenton Thorpe, Edward B. Tilton, W. J. Tilton, Paul Tustin, Paul Taylor, Ben Tuthill, Wm. Tully, R. E. Lee Tanner, Neil Twomey, Harry Todd.

V.

Ben B. Vernon, Darrell Vinton, Harlow Vorhees, Chas. Van Dyne, Van Dyke Eaton Co., Wm. Vaughn.

W.

Franklyn West, P. I. Watson, Aron Woodhull, Kendal Weston, Mr. Waddler, W. H. Wilcox, Jas. W. Wilson, James H. Whitney, Emmet N. Whitney, Wm. Way, Walker Whiteside, George Wilson, Jas. M. Ward, G. Weiss, Edwin Warner, Maurice Whish, Jule Walters, H. S. Wooten, D. H. Woods, F. C. Walton, H. B. Warner, Harry Weaver, R. T. Williams, J. A. Wallerstedt, Howard Wall, C. A. Wilson, Wm. A. Whitecar, Joe Wurzburger, C. B. Ward, Thos. Wood, Bart Wallace, Frank M. Wills, Mr. and Mrs. Jesse Williams, Montjoy Walker, G. R. Warren.

Y.

Chas. J. Young, Dan. Young.

Z.

E. T. Ziegler, Ed Zimmerman.

The Missouri Girl

Is the Greatest Domestic Comedy of the Age

TELEGRAPHIC NEWS

BOSTON.

The Season's End Is Near—The Christian's Last Weeks—Newsy Notes.

(Special to The Mirror.)

BOSTON, May 1.

The Summer season is close at hand, for to night the Castle Square stock inaugurated its third Summer season and the Columbia started on its new policy, while the final attractions at several of the houses have been announced.

The Boston gave its patrons a novelty to-night in The Three Dragoons, presented with the company from the Broadway Theatre. The most interesting feature is a chance to see Joseph O'Mara, who made such a great success a year ago in The Highwayman. The engagement is for two weeks.

For the opening of the third Summer season at the Castle Square, Cumberland 61, Frank Sheridan has been well received. A Temperance Town is in preparation.

James R. Waite introduces to Boston the novelty of 10-20-30 performances, and his stay at the Columbia should be successful judging by the opening day. Three plays a week are to be given, with a daily matinee, and the programme this week shows The Black Flag, Cheek, and On the Rio Grande. Specialties are given between the acts.

The Bowdoin Square returns to combinations this week and presents Brother for Brother, while the stock, slightly changed, travels to the Grand and supports Frank Lavarnie and his trained horses in The James Boys.

Murray and Mack are at the Grand Opera House this week with Finnegan's 400. Special features were announced to-night in honor of Dewey Day celebration.

A Dangerous Maid opened its last week at the Park to-night, with Cissie Loftus and Madge Lessing as popular as ever. Miss Loftus has been receiving tempting vaudeville offers and has accepted two for Buffalo and Cleveland.

E. H. Sothern has made a hit with The King's Musketeer at the Hollis and the house is sold out at each performance.

A Runaway Girl is in its last week at the Tremont, where the superstition about interrupted runs has been smashed. Virginia Earle and Jimmie Powers are capital, and Ethel Jackson gets many encores.

Viola Allen's last nights at the Museum are announced. To-day a special matinee was given for the Press Club.

Carrie and Edith Merrilees, of The Christian, and their sister, Josie, have received an offer to return to vaudeville, but Josie declines to return to the stage and Edith will retire at the end of the run at the Museum.

Virginia Harned has returned from Europe and rejoined her husband, E. H. Sothern, in this city, last week.

George Richards and Eugene Canfield have been engaged to appear in their original characters when A Temperance Town is given at the Castle Square.

Viola Allen is not the only member of The Christian company to go to Europe this Summer. R. J. Dillon, Jameson Lee Finney, George Woodward, and possibly John Mason, will summer abroad.

The Walker Club of the M. I. T. played The Private Secretary last week, and Allen Rowe made a secretary which would have done credit to Gillette.

John B. Schoeffel was in New York last week and made important bookings for the Tremont next season.

Sol Smith Russell is completing his new residence at Edgartown, where he will be a neighbor of Marie Burroughs. He has three acres, with sea frontage of three hundred feet.

The "Pops" are to open their fourteenth season in Music Hall a week from to night. Max Zach will conduct the first four weeks and Gustav Strube the remainder of the season.

The theatre ushers of Boston had their annual ball at Union Park Hall last week. The success was largely due to the efforts of William Day, of the Columbia, and Harry Byer and Walter Rowe, of the Bowdoin Square.

Emil Lagergren, the dramatic reader, of Brockton, has filed a petition in bankruptcy, with liabilities of $2,477 and assets of $250.

Tom Henry made a special trip to Worcester last week to appear with Steve Brodie and Charles Barton in the district court. He made a decided success.

Boston society girls have given a vaudeville entertainment to aid the Vincent Memorial Hospital and not a man was admitted. The dances, it is said, were especially well done and did much credit to Isabel Florence, the teacher.

James Gilbert is working wonders with the Hasty Pudding boys in their production of Proteus. I saw a rehearsal last week and it gave promise of a big success.

Isabel Pitt Lewis will spend the Summer at her home in Brookline.

Olive Tremaine, well known in this city, is attracting considerable attention by her work in Ottawa. At the Castle Square here she received many favorable notices, particularly for her work in Blue Jeans.

R. A. Barnet will soon begin active work on a new burlesque for the Cadets. It will be entitled Miladi and the Musketeer.

Annie Clarke was in town last week on a brief business trip.

Emil Mollenhauer is to have charge of the city's open air concerts this Summer.

Frank W. Moxon, of the *Record*, has written a farce-comedy called The Iceman. He tells me that before he had copyrighted it ten days three managers had offered to buy the title. How'd you like to be Moxon?

Walter E. Perkins is getting back toward Boston. His My Friend from India company has been doing well on the New England circuit.

Edwin P. Does, of the Columbia, won the first prize for the story contest in the Boston *Theatrical Review*. At present he is collaborating with Tony Cummings on a one-act comedy entitled Jack's Uncle.

The future policy of the Columbia has been settled at last, and as soon as the lease of R. M. Gulick and Company expires it will pass under control of the Columbus Music Hall Company, organized by Thomas J. Barry and Pierce J. Grace with a capital stock of $250,000. A ten years' lease of the theatre and parts of the Grace Building adjoining has been taken, and plans have been drawn for additional promenades and refreshment annex. Application has been made for a license, and although it has not been granted the promoters are not very nervous. In fact, one of the Police Board has expressed himself favorably in regard to the idea and he has made an expert study of similar institutions abroad. Arrangements have been discussed with George W. Lederer to furnish entertainments for the new music hall, and it is expected that the repairs and alterations will be completed so that the place may be opened about the first of September.

JAY BENTON.

PHILADELPHIA.

Capt. Kidd, U. S. N., Produced—At Other Theatres—Fernberger's Budget.

(Special to The Mirror.)

PHILADELPHIA, May 1.

The season is over, and at the majority of our playhouses the managers are tempting fate by keeping open for a few weeks longer by prolonging engagements and return dates.

Henry E. Dixey in Adonis at the Grand Opera House is a great big success and remains for another week. Mr. Dixey is as graceful as ever, and Amelia Summerville and Hilda Hollins, local favorites, share in the popular applause and favor. There is a talk of reviving The Lady Slavey at this house.

Williams and Walker's company of colored stars opened to-night to a large audience at the Auditorium, furnishing amusement of a unique order, and being thoroughly appreciated by the patrons.

Creston Clarke and Adelaide Prince continue at the Park Theatre, this being the largest and most profitable engagement that the popular stars have ever played in the Quaker City. The bill is The Last of His Race. For the sixth and closing week, May 8, The Bells and The Ragged Cavalier will be given.

Way Down East is in its third week at the Chestnut Street Theatre, and is likely to remain until hot weather closes the house.

There has been a constant shifting of dates at the Chestnut Street Opera House, consequently Kellar, who played his usual week's engagement last month in this city, fills in the week at this house. Francis Wilson was announced to follow May 8, but in his place Mlle. Fifi, originally intended for another house, has been trasferred to fill Wilson's time, and he will not appear here this season. Maud Adams will return for one week May 29.

The Mask and Wig Club's burlesque, Capt. Kidd, U. S. N., was produced by E. E. Rice this evening at the Broad Street Theatre. The author of the burlesque is William Ernst, Jr. Thomas Q. Seabrooke was originally engaged to play the title-role, but resigned the part, which was played this evening by Thomas B. Donaldson, an amateur. Will J. Sloan enacts an inventor of the air ship, a good comedy character. The cast also includes Mamie Gilroy, J. C. Marlowe, Philip Ott, John Keefe, George Honey, William Armstrong, M. F. McCullough, Frances Burkhardt, Agnes Reilly Morse, and a ballet led by Amorita and Fleurette. There are few or no bookings ahead, and it is hoped that Capt. Kidd will remain for several weeks. Olga Nethersole is booked for May 29, one week, which ends the season.

Alice in Wonderland for four matinees beginning May 9 is announced at the Chestnut Street Opera House.

Olga Nethersole has fully recovered from her recent illness, after recuperating at Atlantic City, and from now on will fill all her dates.

The stock company at the Girard Avenue Theatre are giving a presentation of The Charity Ball this week, opening to a large audience. Walter Edwards, Valerie Bergere, Emma Maddern, George Barbier, Edwin Middleton, Wilson Hummell, Alice Pennoyer, and Beatrice Ingram deserve special mention. Next week, The Sporting Duchess.

Forepaugh's Theatre offers Under the City Lamps, a realistic scenic production, excellently played by the stock organization under the leadership of Carrie Radcliffe and George Learock. In spite of the lateness of the season business at the daily matinees and evenings continues good. The Little Detective next week.

The late Thomas F. Kelly, manager and owner of the National Theatre and owner of Forepaugh's Theatre, left a very large estate. Mrs. Kelly and Joseph K. Kelly are the administrators.

Joseph K. Kelly and Howard Kelly, sons of the late Thomas F. Kelly, will manage the National Theatre and this week offer their patrons The Prodigal Daughter with a good cast, headed by Henry Bagge, Edwin Mordaunt, and Jane Courthope. Next week, Murray and Mack in Finnegan's 400.

In Gay Paree opened to-night at the Walnut Street Theatre for two weeks.

For the last week of the season at the People's Theatre Black Patti's Troubadours are a good drawing card.

At the Eleventh Street Opera House Dumont's Minstrels closed a most prosperous season April 29. The house reopened this evening, with Powell the magician in a good entertainment.

The Standard Theatre Stock company, headed by Fannie McIntyre, gives an elaborate production of Faust this week, opening to good business.

The cyclorama of the Battle of Manila, a really beautiful, and thrilling representation, opened to-day in the Building formerly called the Arena, situated corner of Broad and Cherry Streets. The owners have spent considerable money and deserve recognition and success.

Forepaugh and Sells Brothers Circus will open at Twenty-ninth Street and Columbia Avenue May 8 for a week. The city is billed so heavily that a blind man would know that something big was coming to town. Buffalo Bill's Wild West will follow the circus week of May 29.

Willow Grove will open for the season Decoration Day, with the Banda Rossa for a seven weeks' engagement. Walter Damrosch and his orchestra follow July 18 for seven weeks.

S. FERNBERGER.

CHICAGO.

Few Changes of Bill—The Club Baby Soon to be Produced—Notes.

(Special to The Mirror.)

CHICAGO, May 1.

Sporting Life has but two weeks more at McVicker's, but business is still big. Jacob Litt's elaborate production has been a record breaker from the start. West's Minstrels will follow for two weeks, and then on May 28 Mr. Litt will make the first American production of The Club Baby.

Wilton Lackaye in Charles O'Malley is in his last week at the Grand. The play and company have scored undoubted successes here. Stuart Robson gives us Two Rogues and a Romance next week for the first time here.

Popular May Irwin in Kate Kip, at the Columbia, is also in her last week. Alice Neilsen in The Fortune Teller will open a return engagement next week.

John Drew in The Liars at Powers' will be followed next Monday by the Lyceum Theatre company in Trelawny of the Wells.

The Castle Square Opera company at the Studebaker are becoming more popular every day. This week they are singing The Gypsy Baron, and will follow it with The Mikado.

Funny Joe Ott is at the Great Northern this week in Looking for Trouble. He has a good company, and opened to a large house. The Coontown 400 will succeed him next Sunday.

The Dearborn Stock company offers an excellent performance of The Private Secretary to the usual good business.

The Hidden Hand is the bill of the Hopkins' Stock company, with Against the Tide underlined.

The patrons of the Academy have the South Before the War this week, and next week will be offered Davis and Busby's Uncle Tom's Cabin.

Remember the Maine stirs patriotism at the Alhambra. Ada Gray in East Lynne will follow.

W. B. G.

WASHINGTON.

At the Capital's Theatres—Alice Nielsen Company on the Ballfield—Gossip.

(Special to The Mirror.)

WASHINGTON, May 1.

The fifth week of the Frawley company at the Columbia Theatre is devoted to All the Comforts of Home, that opened to a crowded house to-night. The characters were most excellently distributed, and the favorites were even more strongly entrenched in the favor of the patrons. The following was the cast: Alfred Hastings, T. Daniel Frawley; Tom McDow, Alfred Hickman; Theodore Bender, Harry Corson Clarke; Egbert Pettibone, Harry Gwynette; Christopher Dabney, Charles W. King; Judson Langhorne, Frank Mathieu; Augustus McSnath, George Gaston; Victor Smythe, J. B. Hollis; Bailiff Geoffrey Stein, James William Wade; Fifi Oritanski, Alice Johnson; Evangaline Bender, Mary Van Buren; Josephine Bender, Mrs. F. M. Bates; Rosabelle Pettibone, Ada Levick, and Emily Pettibone, Georgia Welles. Business continues excellent, and the coupon contest for the trip to Europe is making things exceedingly lively.

The current attraction at the National Theatre is Trelawny of the Wells by the Lyceum Theatre company. The Alice Nielsen Opera company's return engagement in The Fortune Teller at this house last week repeated the success of their earlier visit, standing room being the rule nightly. Wilton Lackaye in Charles O'Malley next week.

Al. W. Martin's Uncle Tom's Cabin arrived at the Academy of Music to-night. The production is a most pretentious one. Milt G. Barlow scored strongly as Uncle Tom, and the rest of the company was capable. Williams and Walker will follow.

A Daughter of Cuba that played at the Academy last week closed its season Saturday night.

The Peace Jubilee, to be held here for three days of the last week in this month, will rival a Presidential inauguration in the extensive preparations made by the committee in charge. The city will be crowded with visitors, and the theatres should not close down too early.

A baseball game was played at National Park Thursday morning between two nines of Alice Nielsen company, captained respectively by Joseph Cawthorne and Paul Nicholson, Jr. Cawthorne's nine won with a score of 23 to 12. Alice Neilsen was the umpire, and had as an adviser Arlie Latham, of the Senators. Richard Golden was the comedian of the diamond, and proved as funny as he is on the stage. The winning nine was photographed by Mrs. Eugene Cowles. In the evening the members of the Washington Baseball Club were the guests of Miss Nielsen at the National.

At the Choral Society concert to-morrow night Marie Brema will take the place of Madame Emma Juch, who is unable to appear owing to illness. The other soloists will be Dr. B. Merrill Hopkinson, John Porter Lawrence, and Professor Joseph Kaspar.

Channing L. L. Pollock, dramatic editor of the *Times*, will sail from Boston, May 17, on the *Canada* for a two months' visit to London and Paris. Mr. Pollock will have as a fellow-passenger Thomas E. Shea.

Alice Johnson is specially engaged with the Frawley company this week.

Paul Nicholson, Jr., was unable to appear in the later presentations of The Fortune Teller here, having sprained his knee at the ball game. His place was filled most acceptably by William Bechtel.

Before the Frawley season at the Columbia closes The Dancing Girl will be produced with Blanche Bates in the title-role.

Anita Hendrie has returned home after a season as leading woman of The Silver King.

Sandol Milliken, this season the attractive ingenue of the Henry V. Donnelly Stock co., has been engaged for William H. Crane's company.

JOHN T. WARDE.

ST. LOUIS.

This Week's Bills—Summer Plans of Actors and Managers—News Notes.

(Special to The Mirror.)

ST. LOUIS, May 1.

The principal theatrical attraction in this city this week is the production at the Olympic of The Musketeers, with James O'Neill in the leading role. Seldom have we seen a play put on more elaborately than this one. Not only are the stage settings on a grand and costly scale but the company is one of unusual merit. A large audience attended the opening performance last night.

The Grand Opera House Stock company began the last week of its prosperous season yesterday with a fine performance of In Mizzoura. Two good audiences saw the performance.

The Denver Express opened to good business at Havlin's yesterday. The performance was of the "sensational" order and the company was adequate.

The Imperial Theatre began the last week of its season yesterday. There will be a change of bill each night. The opening bill yesterday was Faust, presented for the benefit of Manager Sam Gumpertz. To-night Lawrence Hanley has a testimonial benefit and to-morrow afternoon and evening Malcolm Williams will come in for his turn. Wednesday afternoon Minnie Radcliffe will benefit. When the regular season closes on Saturday night the theatre will have ended its career as a stock house, for next Fall it will go back to the combination system.

The Columbia has for its attraction the usual high-class vaudeville bill, which includes the famous Streator Zouaves, Montgomery and Stone, the Raymond Trio, Fred Niblo, Kherns and Cole, the Franklin Sisters, and the Columbia Comedy company.

The Standard this week has the European Sensation company for its attraction that pleased large audiences yesterday.

All but three members of the Grand Opera House Stock company are to accompany Manager Giffen to Denver, where a season of eight weeks will be played.

The Columbia Comedy company will be transferred to Milwaukee for a short season at the Alhambra after the season closes at the Columbia here. After the season there Miss Adele Block will go to New York for a time and spend the remainder of the Summer at the seashore. Maye Louise Aigen will spend the Summer at Mount Katahdin, Me.

Eleanor Robson will fill an engagement of fourteen weeks at Eltich's Garden, Denver. Camille D'Elmar will go to her home in England. John Daly Murphy will spend his Summer in Maine. Francis Byrne will go to Newport and Earl Sterling will play vaudeville during the Summer.

The suit of Minnie Seligman, leading woman of the Grand Opera House, against the Imperial Theatre for alleged breach of contract was dismissed last week. Miss Seligman had a contract to play leads that she alleged was terminated before it had expired. She accepted a contract with the Grand Opera House company at $50 a week less and sued for the difference. The dismissal is the result of a compromise. Manager Gumpertz, of the Imperial, offered Miss Seligman a benefit on May 8, which she accepted.

Phil Haquette, well known among theatrical people, has on exhibition at a leading jeweler's a beautiful Elks' badge, which will be given to the owner of the best elk's head shown during the coming convention here.

Herbert Carr, Frederick Perry, and Frederick Murphy will be new members of Manager Giffen's stock company for the Denver season.

Manager and Mrs. Charles P. Salisbury, of the Columbia, will spend the Summer at the seashore.

Ringling Brothers' Circus will open here May 6 for a week's engagement.

Ralph Pomeroy, press agent of the Columbia Theatre, will spend his Summer vacation at his home, Appleton, Wis.

Colonel J. D. Hopkins was in the city for several days last week, arranging for the opening of Forest Park Highlands May 15. The first week and possibly the second will be for the benefit of the Police Reserve Fund.

In recognition of the excellent productions given by the Grand Opera House Stock company a benefit will be given Manager Giffen next Sunday, when the stock company will appear in The Jilt.

W. C. HOWLAND.

CINCINNATI.

Neill Company's Farewell—The Zoo Sold—This Week's Attractions.

(Special to The Mirror.)

CINCINNATI, May 1.

The season is almost at an end, but it will close in a blaze of glory. Last week at the Grand The Musketeers had an uninterrupted series of splendid houses. The play was staged in a lavish manner, and the acting of Mr. O'Neill and Blanche Bates won unqualified admiration. At the Grand to-night Alice Neilsen and her company opened in The Fortune Teller, delighting a large audience. In the company were: Eugene Cowles, Richard Golden, Joseph Herbert, Joseph Cawthorne, Marguerita Sylva, Jennie Hawley, and May Boley. Davis' Uncle Tom's Cabin will wind up the season.

The Earlscott Juvenile Opera Company is at Heuck's the current week, and, despite the warm weather of yesterday, drew excellent houses. The bill was A Queen for a Day.

Saturday night marked the farewell appearance of the Neill Stock company at the Pike, the bill being Alabama. A genuine ovation was tendered every member of the company. The Neill Stock has played a continuous engagement at this theatre ever since the middle of September. Lilla Vane and Julia Dean leave at once for New York, and will spend their vacations at the seashore. Angela Dolores and Agnes Maynard, after a short rest, will be with the company during its Summer season in the Northwest.

The Zoological Gardens were sold last week to a syndicate of business men at judicial sale for $75,000. The new management will take charge at once, and will make a number of improvements, among them being a Summer theatre.

WILLIAM SAMPSON.

BALTIMORE.

Stock Company in Love in Harness—German Plays at Ford's—Other Bills.

(Special to The Mirror.)

BALTIMORE, May 1.

The end of the season is in plain sight. The Academy of Music has closed except for local attractions, and the other houses soon will follow suit.

The Lyceum Theatre Stock company gave a delightful rendition of Love in Harness this evening. The company's five hundredth performance will occur on Thursday, when silver souvenirs will be presented. Sweet Lavender is in preparation for next week.

The Irving Place Theatre company is at Ford's this week, presenting a repertoire of German plays, opening to-night in Im Weissen Roessl. Das Erbe and Hans Huckebein will also be given during the engagement.

At the Holliday Street Theatre The Span of Life opened a good house, that was properly thrilled. The Donazettas, acrobats, are the features of the performance. Next week, The Three Musketeers.

World, Garnella and Mack in Town Topics give a merry entertainment at the Auditorium this week. There was a good sized audience in attendance this evening. My Friend from India is underlined.

A reproduction of the Battle of Manila will open at Music Hall to-morrow evening.

HAROLD RUTLEDGE.

DEATH OF SHERIDAN SHOOK.

After a severe illness of three months Sheridan Shook, theatrical manager, hotel proprietor and politician, died at his home near Red Hook, Dutchess County, on Thursday, April 27. Early in February of the present year Mr. Shook had a mild stroke of paralysis which was immediately followed by a general breakdown in health. Symptoms of Bright's disease soon appeared, and for many weeks his physicians and friends have expected his death at any moment.

Mr. Shook was born at Red Hook in 1822, and, being the son of a farmer, his early opportunities were limited. He received his education at the village school and at Pierpont Academy, but left the latter institution when only fourteen years old to seek his fortune in the commercial world.

After years of patient toil in business he became a merchant of some standing in this city, and at the beginning of the Civil War was appointed treasurer of the New York Relief Fund. In 1861 he was made Collector of Internal Revenue by President Lincoln, and held that important post for seven years.

Mr. Shook's first venture in the amusement business was in 1865, when he purchased Gilmore's Garden. He expended nearly $40,000 on the place, and ran it, with variable success, for two years. Mr. Shook's interest in theatrical affairs, however, was purely from the standpoint of a financier. He believed that an uptown variety theatre would be a profitable piece of property, and with this idea in mind he formed a partnership with Robert Butler and built the Union Square Theatre. The playhouse was opened in the Autumn of 1871, with what would now be called a vaudeville performance.

It soon appeared that the location of the theatre was not an advantageous one for entertainments of this class, and after a year of experimenting Mr. Shook took into partnership with him A. M. Palmer, who had been in his employ formerly as a clerk, and the new firm established the stock company that under their management became famous.

The credit for the long-continued success of the old playhouse belongs rather to Mr. Palmer than to Mr. Shook, since the latter had little to do with the actual management. The firm also controlled the Brooklyn Theatre up to the time of its destruction by fire in 1876.

Mr. Palmer retired from the partnership in 1883, and Mr. Shook, with the assistance of James W. Collier, managed the Union Square Theatre for the two succeeding years.

The firm of Shook and Collier became well known, at this time, by the number of traveling companies under its direction. They were not successful, however, and in 1885 Mr. Shook gave up the theatrical business entirely.

After this he devoted himself to his other commercial interests and to politics. He was the proprietor for many years of the Morton House, was connected with James Everhard in the brewing business, and was prominent in State and national politics up to 1892. During the last five years of his life he lived in retirement on his farm near Red Hook. Mr. Shook was twice married. His first wife, who is now Mrs. A. M. Palmer, was divorced from him in 1879. He afterward married Miss Nellie Gillespie, of Albany, who with three children survives him. The funeral services were held at the country place on Sunday afternoon.

COMPANIES CLOSING.

The White Heather, May 6.

Sol Smith Russell, April 29.

The Evil Eye, on April 22.

Scott's Minstrels, at Dayton, O., May 6.

Scott's Minstrels, at Dayton, O., May 6.

London Life, at Brooklyn, N. Y., April 22.

Robert B. Mantell, at Pittsburg, Pa., May 20.

Knobs o' Tennessee, in Chicago, Ill., June 1.

On the Bowery, at Fall River, Mass., April 25.

Thomas E. Shea, at New Bedford, Mass., May 6.

Remember the Maine, at Galesburg, Ill., April 29.

Waite's Stock company, at Waterbury, Conn., May 6.

Brosnahan-Jackson company, at Brockton, Mass., April 22.

At the White Horse Tavern, in Brooklyn, N. Y., on April 29.

Hennessy Leroyle in Other People's Money, at Allentown, Pa., May 16.

Abe Leavitt's Rentz-Santley Burlesque company, in Brooklyn, N. Y., May 13.

Macauley-Patton company, at Canandaigua, N. Y., April 29, reopening Sept. 1.

The Hasbrouck Stock company, supporting Lorraine Hollis, a season of thirty-five weeks, May 6.

The Courtenay-Morgan company, at Bradford, Pa., April 29. Owing to the illness of Miss Morgan the company was unable to fill later bookings.

A Bunch of Keys, after a very prosperous tour of thirty-five weeks, from Halifax to San Francisco and return, on April 29, reopening Aug. 15 with a new company.

Flint, hypnotist, at Madison, Wis., on April 29. He will play a Summer tour under his own management, W. M. Sauvage, for two years his manager, having closed his engagement.

The Casino Dramatic company, at Newton, Kan., on April 22, after a successful tour of thirty-one weeks. Manager Ed M. Hadley is now in Chicago, arranging for next season.

The Missouri Girl, after a season of thirty-six weeks, at Menominee, Mich., April 29. Fred and Sadie Raymond, after visiting in Chicago, will spend the Summer at Sycamore, Ill., where they intend to build a home. The play will be rewritten, four new characters introduced, new scenery and effects added, and will be put out next season in better shape than heretofore. The past season has been one of the most prosperous in the history of the attraction.

The Aubrey Dramatic company, at Galveston, Tex., April 30. Lillian Bayer, Josephine Fox, Frank G. Baker, Anthony Andre, Jackson Karyle, and Joseph Eggenton go to their respective homes for rest. Florence Hastings and George L. Stout will go to Chicago. A Summer season will open June 11 at Rockford, Ill., the circuit of Mittenthal parks being played. Victor Morley will be the guest of Harry E. Mittenthal at his Summer home in Kalamazoo, Mich., until the opening of the Summer season, at the close of which Mr. Morley will come to New York to rehearse the two companies which the Mittenthal Brothers will put on the road next season, when Miss Bayer and Mr. Morley will be featured.

MT. CLEMENS HAPPENINGS.

W. E. Horton writes from Mt. Clemens, Mich.: The professional arrivals during the week have been Mr. and Mrs. Charles W. Young, Charles A. Mason, Tom White, Mose Reis, J. N. Jacobs.

Charles A. Altman, manager of the Whitney Grand, spent a day in town in the interest of E. D. Stair, for the advertising of the Detroit houses.

Sadie Farley comes for a week in repertoire, commencing May 1.

Mr. and Mrs. John F. Byrne were the first to register at the new Cameron.

A CHAT WITH SONNENTHAL.

Herr Adolph von Sonnenthal, the greatest actor of the German speaking stage, sat in his apartment at an uptown hotel yesterday afternoon watching the stream of handsome carriages roll in and out of the Fifth Avenue entrance to Central Park. Around him in the room were valises, boxes, and trunks already packed and strapped to be sent to the steamer that will take him, this morning, away from these shores. He rose and came forward cordially to greet a MIRROR representative whose card he held in his hand, and as he drew a chair over beside his own for the visitor, he said: "You find me bidding good-by to this beautiful view. To-night I shall say adieu to my friends of the theatre—those of the audience and those of the stage. But I leave the land and the people with the hope that I may see them again, for all have been more than kind to me."

"You have planned, then, to make us another visit, Herr Sonnenthal?"

"Not a plan, but a hope," replied the actor. "I am sixty-four years old, and at my age one hopes rather than plans. Yet, truly enough, when I was here fourteen years ago I went away expecting never to return—and here I am! Who knows but that I shall come again, and even another time still. I hope it may be so."

"You are going directly to Vienna, Herr Sonnenthal?"

"Yes; back to the Burg Theatre, Vienna—my home. I have been there since I was twenty-one years old—forty-three years on that one stage. But so it is with all of us at the Burg Theatre. We are engaged for life. I went there as a boy, after playing for two years in my native Hungary, and now I am still there as an old man. I could retire now and receive my income from the government just the same—but, you know, I could not be happy away from the theatre. Until the end of my life, I suppose, I shall continue to be 'the first reciter and player of the Court.'"

"Do you think that a theatre like yours could be established and maintained in this country?" asked the reporter.

"I cannot say. I do not know enough about your people and your government to answer that. It would depend upon who the men were in control, and personal prejudices might hinder art more than the theatre would help it. But again, the government could raise the dramatic standard wonderfully if a national theatre were built and managed properly.

"With us we are little hampered by personal likes and dislikes. Indeed, we have the greatest liberty in regard to the plays and the manner of producing them. We could not, of course, be permitted to present—nor would we choose to present—a play that in sentiment opposed our religion or our government; but aside from that there are few, if any, restrictions.

"We act principally the works of Schiller, Lessing, Goethe—who was as great a stage-manager as he was a dramatist—and Shakespeare, who was great—immensely great—in all things. I have played the leading characters created by all these men, and, for myself, I choose to play Lear.

"In Germany the plays of Shakespeare are presented constantly and none of our own dramatists are more worshiped than he. Yes, it was William Archer who said that to see Shakespeare's plays one must go to Germany."

Have you seen any of our own American productions, Herr Sonnenthal?"

"Yes," replied the great actor—and a genial smile came to his lips. "I have seen one. Your charming May Irwin I have seen in Kittie Kap. Not Kittie Kap? True, it was, as you say, Kate Kip. I enjoyed it very, very much. It was bright and happy, and May Irwin was, to me, a delightful comedienne. Of course I could understand only a few words, as I know but little of English, but I could enjoy it all nevertheless."

And the MIRROR representative left the splendid old man—the artist of the Old World—to laugh, over his cigar, at the memory of Kate Kip, while, looking down from his window, he bade farewell to the city that admires him quite as much as he admires the people and things of America.

CHANGE AT THE THIRD AVENUE.

A. H. Sheldon and Company, of the People's Theatre, took possession of the Third Avenue Theatre yesterday, under the terms of a five years' lease which they have obtained from P. B. McCahill, the proprietor of the playhouse.

Owing to this change in management the season closed on Saturday night with the last performance of Uncle Tom's Cabin. The engagement of The Outcasts of a Great City company for this week was canceled, and the house will remain dark until August, when Sheldon and Company will begin a season of combination attractions, now being arranged.

Hilden Olin, who has managed the house successfully for several months past, will leave town on May 15 to take charge of a Summer resort theatre in Northern New York.

"SUCCESS!" SAYS MR. DONNELLY.

On Saturday night the first season of the Henry V. Donnelly Stock company at the Murray Hill Theatre came to an end. The final performance was witnessed by an audience so large in comparison to that which greeted the organization when it first appeared last Autumn that the success of the venture cannot be questioned.

A few moments after the curtain fell a representative of THE MIRROR found Mr. Donnelly in his dressing-room, somewhat wearied by his performance in The Guv'nor, but happy enough over the result of his experiment to be willing to talk of it.

"The word success covers the whole ground," said the actor-manager. "I am willing to confess now that it seemed slow, at first, in coming. As you will remember, we opened on Aug. 27 in The New South, with all of the people who appeared in the cast this evening. The total receipts for the first week—twelve performances, mind you—were $177. The next week was almost as bad, and the third was very little better. A number of my acquaintances began to shake their heads over my scheme to carry on a stock company at the Murray Hill; but I was convinced that the idea was right and stuck to it. For nineteen weeks the receipts were far below the expenses. My only encouragement was that the former gradually grew larger, while the latter remained, of course, the same. At about Christmas time the turning point came, and since then I have not only retrieved my losses, but have made a very satisfactory profit besides."

"Will you tell me what you consider the chief factors of your success?"

"Good performances," replied Mr. Donnelly emphatically. "I was most fortunate in getting together a company of earnest, faithful workers; and with an experienced stage-manager like William Redmund in charge, the productions could not be other than artistically excellent. During the season Bronson Howard, Brander Matthews, and Henry Guy Carleton have witnessed our presentations here, and have spoken in very complimentary terms of them. They were surprised, they said, that such well rounded performances could be given by a company putting on a new play every week."

"And how do you manage it?"

"Simply by serious work on the part of every member of the company. In this connection let me correct a prevalent impression that stock work is too hard to be endured. The members of the company here have all gained in health since last Autumn; not one of them has entered the theatre for work on Sunday, and each person has had, during the season, a week's holiday. I think that the complete rest on Sunday is the secret of the freshness of our Monday performances."

"In the selection of plays have you followed any fixed policy, Mr. Donnelly?"

"No. I have simply chosen the best dramas written during the past fifty years that were to be procured. All of them had been presented in New York before, but many of them were new to the present generation of theatregoers. Of course I have been careful to select plays that would appeal to the best class of people—they are the only ones that I care to have as patrons, and I think I may be pardoned for saying that I am very proud, indeed, of my audiences. A large proportion of the people in front this evening—and every evening, in fact—are regular patrons of the theatre. They are people more likely to be influenced by the personal recommendation of a theatre by their friends than by the usual theatrical advertising. We now have subscribers, not only in New York, but in many of the suburban towns. A clientage, thus slowly obtained, is almost certain to be lasting. Next season we will have nearly enough regular subscribers to fill the house at our evening performances."

"Can you tell me something of your plans for the coming season?"

"Yes—though I would prefer not to go into detail. The company will probably be much the same as it is now, and will open on Sept. 25. I shall present the same class of plays that have been done this year, and have selected three or four new manuscript plays, by American authors, for production."

At this point in the conversation the janitor came around turning out the lights and the reporter rose to go. "Just one word more," said Mr. Donnelly. "I want to express my thanks to THE MIRROR for the kindly interest it has taken in my venture. Indeed, I must say that the press of this city has been most generous through the whole season toward the stock company of the Murray Hill."

A PRESS CLUB'S PRODUCTIONS.

The New Orleans Press Club has inaugurated a custom of producing annually an original play. The club is but two years old, and last year it produced its first effort, entitled The Military Maid, a musical farce. It was played for two weeks, and none of the various and varied enterprises of the club has challenged so much interest on the part of the city as this enterprise of original stage productions.

There will be very many people disappointed if The Striped Petticoat does not prove a winner. That is the name of this year's play. It is a comedy, with much incidental music and fine chorus effects. The action of the play transpires in New Orleans, and is hinged upon incidents of a carnival season. There is plenty of local color in the play and a study of local characters. The field is rich and untried, and the peculiar character of the personages in the play has never been exploited. The play presents phases of American life never before attempted on the stage.

The Press Club's enterprise has been scheduled by the management of the Louisiana Industrial Exposition as the initial feature of its programme. The club, which has waxed powerful in the metropolis of the South, has enlisted as patrons of the play the most conspicuous men of the State, including Governor Murphy J. Foster and Mayor Walter C. Flower, of New Orleans. Scores of leading attorneys, physicians, newspaper men, and others also figure on the list of patrons.

The enterprise has already had the effect of stimulating play-writing in New Orleans by the creation of the opportunity to try the work on before audiences thoroughly understanding in advance the nature of the production, and calculated to show by their approval or condemnation the merit of the performance.

The author of The Striped Petticoat is Henry Rightor, one of the brilliant members of the newspaper fraternity of New Orleans. He wrote The Military Maid last year. Louis Blake has written the music. These gentlemen have collaborated in many bright pieces of popular music, which have been eminently successful on the vaudeville stage.

THE P. W. L. BENEFIT.

The members of the Professional Woman's League that are to appear in The Three Guardsmen for the League's benefit at the Broadway Theatre on May 11 held their first dress rehearsal at the Fifth Avenue Theatre yesterday. During the past week there have been some changes in the cast. Lillian Russell, who was to have taken the part of Anne of Austria, will be unable to do so, and Judith Berolde will play the part, in which she was seen in The Musketeers at the Broadway recently. Marie Wainwright instead of Emily Rigl, as announced, will be the Richelieu.

The complete cast is now as follows: King Louis XIII, Ethel Winthrop; Cardinal Richelieu, Marie Wainwright; Duke of Buckingham, Grace Huntington; Captain de Treville, Frances R. Haswin; Count de Rochefort, Pauline Willard; Athos, Engel Sumner; Porthos, Anne Warrington; Aramis, Margaret St. John Wood; D'Artagnan, Maude Banks; Banacieux, Mathilde Cottrelly; Captain Le Tour, Marie Addison; Jackson, Anna Ralph; Ponchet, Lizzie Rochelle; Jacques, Annie Thornton; Captain de Jussac, Mildred Aldrich; A Page, Elma Smith; Anne of Austria, Judith Berolde; Lady de Winter, Maida Craigen; Constance, Bijou Fernandez.

W. A. Brady last week offered to take the production on a short tour of the principal cities, traveling in a special train, and playing on guarantees. The Executive Committee of the League decided, however, that it would not be consistent with their policy to accept the offer, and declined it with thanks.

A big sale of seats for the benefit is reported at the Broadway Theatre.

The production of The Three Guardsmen isn't the only thing that is agitating the members of the Professional Woman's League nowadays. The league's annual election will take place at Lyric Hall next Monday, and a hot campaign is in progress. The officers to be elected include a President, ten Vice-Presidents, Chairman and members of the Executive Committee, Recording and Corresponding Secretaries, Treasurer, First Member, and numerous others. There are three tickets in the field, two of them headed by Mrs. A. M. Palmer as the candidate for President, and the third nominating Mrs. Edwin Knowles for this office.

Mrs. Palmer has been the President of the league for the past six years, and, according to her supporters, has filled the office so capably that no change is warranted. Those members that favor Mrs. Knowles claim, it is said, that a change of President and of policy would be for the best interests of the league.

Anyway, though the members will not say much about it to outsiders, it is evident that the contest is a spirited one, and plenty of electioneering is being done by the leaders of all three parties.

THE RETURN OF MARY ANDERSON.

Mr. and Mrs. Antonio de Navarro (Mary Anderson) arrived last Wednesday from Europe and stopped at the home of Mr. de Navarro's father. They had sailed under the assumed names of "Mr. and Mrs. A. I. Hope" in an effort to escape recognition on the voyage, but the effort was vain, as many passengers remembered Mary Anderson too well ever to forget her beauty or her charming presence. The cables had hinted of her rumored departure from the other side and friends of the actress and her husband were at the pier to extend a hearty welcome when the ship came in. Mr. and Mrs. de Navarro brought their child with them, and, indeed, it was chiefly for the health of the little one that a sea trip was undertaken. After a few days in New York Mr. and Mrs. de Navarro will proceed to Louisville, Ky., to visit relatives there. They will remain in America probably about six weeks, and have promised to see the plays in town. Mrs. de Navarro has taken occasion to deny positively the ever recurrent rumors of her intent to return to the stage.

ELKS' BENEFIT IN BROOKLYN.

On last Thursday afternoon at the Montauk Theatre, Brooklyn, Weber and Fields, with their entire company, presented Hurly Burly and the burlesque of Catherine for the benefit of the Brooklyn Lodge of Elks. At the conclusion of the performance handsome gifts were presented to all of the principals who appeared, as tokens of the esteem and appreciation of the order. Every member of the company also received a large bunch of violets from the beneficiaries. The performance was as great a success financially as it was pleasant socially.

TO OPERATE MORE AMBITIOUSLY.

It is said that Hyde and Behman will dissolve their present partnership and reorganize their business on a much larger scale, the intention being to operate more generally in amusements.

SAID TO THE MIRROR.

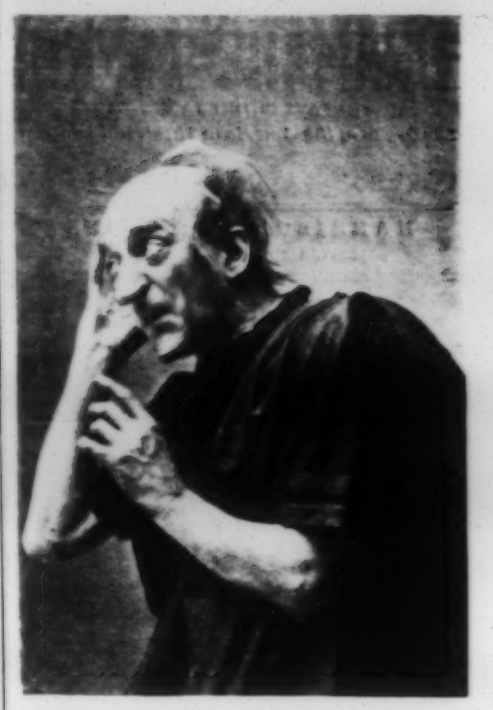
HUGH COYLE: "From an advertisement of Bartlett and May's A Woman in the Case in THE MIRROR of last week, a mail has been received that would require the time of twenty persons to reply to. I wish to say that answers cannot be written to all, but that all will receive a copy of the Bartlett and May *Family Magazine*. By the way, I wish to say that I acted as general agent for Haverly's Minstrels just two weeks in Chicago last August, and then retired from the organization, although I see it is still using my name."

G. B. A. BOOKER, Newport News, Va.: "In THE MIRROR of April 15 there was an item to the effect that the Joshua Simpkins company had canceled its engagement at the Newport News Opera House, because of small-pox in this city, and that C. R. Reno, the manager of the company, had notified me a week ahead of the cancellation. Mr. Reno did notify six days ahead, it is true, but he had secured dates in Richmond and Petersburg for the time he would have been here. His company is the only one that has canceled in Newport News this season, and all first-class companies that have played here have done a better business than last season. The city was not quarantined during the small-pox 'scare,' and several played here during the period without being embarrassed in any way. Under the circumstances, I felt justified in attaching the box-office receipts in Richmond, and I am ready to continue the contest."

THOMAS EVANS: "Please say that the Thomas Evans, of Youngstown, O., recently mentioned in THE MIRROR is not the Thomas Evans, of Youngstown, O., who has been connected with Hoyt and McKee and is now a member of Willie Collier's company."

CHARLES E. BLANEY: "Allow me to state that I have the title, The Queen of the Opium Ring, fully protected by copyright, and the play of that name is now being presented by the Pitman Stock company."

PROFESSIONAL DOINGS.



Above is a picture of Horace Lewis as he appeared in the character of Polydor in Julia Arthur's production of Ingomar at Wallack's Theatre last Winter. Mr. Lewis is an actor of force and ingenuity, and has won a prominent place in character work.

Clement Bainbridge filed a petition in bankruptcy in this city recently, with liabilities of $15,446, and no assets.

Charles A. Miller filed a petition in bankruptcy recently, with liabilities of $33,747, and assets of $5 and the spectacle Kajanka.

Florence Stone, leading woman with Murray and Long's London Life company, was unable to play in Brooklyn, April 15, because of injuries received by accidentally running a toothpick into one of her eyes while making up. Permanent injury to the eye was narrowly escaped. Miss Stone reappeared on April 17.

Bertha Davis sang Alice Nielsen's role in the Fortune Teller at a matinee at New Haven, April 15, Miss Nielsen being indisposed. Miss Davis made a favorable impression in the part.

Frederick L. Strough joined the Courtenay Morgan company at Jamestown, N. Y., April 12 as advance agent.

Viola Gillett, who appeared recently with the Castle Square Opera company, will sail from San Francisco on May 2 with the Hoyt and McKee company for Honolulu. Mrs. Gillett has been engaged to sing leading roles in the musical comedies to be presented on the tour through the South Pacific islands, Australia and Africa. Aline Crater will also be a member of the organization.

Gus Sohlke will produce the ballets and marches for the new production Captain Kidd.

Owing to a previous contract with W. A. Brady, Estella Dale was unable to accept an offer from Manager Litt for the Broadway production of Shenandoah.

Eva Randolph returned to town recently. She will soon sail for London and will visit Nita Allen, of the Why Smith Left Home company, now playing at the Strand Theatre.

Damon Lyon, of Richard Mansfield's company, was painfully injured during a performance of Cyrano de Bergerac at Hartford, Conn., when a "super," carelessly firing a gun, filled Mr. Lyon's face with powder. Each grain of powder was removed, causing great pain, and Mr. Lyon was able to reappear at New Haven April 19 without make-up.

Edward B. Adams returned to New York after a successful eight weeks' engagement with Robert Downing. He presented his latest singing specialty between acts.

After a successful season, Remember the Maine (Western) closed at Galesburg, Ill., on April 29. Manager C. H. Haystead and wife (Josephine Mills) will go to Chicago; Stage-Manager Joe Wickes, to join the Pine Sisters for a tour of the Northwest vaudeville houses; Frank Kilday, J. P. MacSweeney, Alphonso Phillips, Ella Wilson, and Sylvia Lynden, to New York; L. J. Slevin, to Key West, Fla.; Thomas Fitzgerald and Frank Cotton, to Chicago.

S. R. Harris, father of Gavin H. Harris, of the Gibney-Hoeffler Stock company, has contributed to *Forest and Stream* an interesting article about old-time minstrels.

Ernest Mayer, late business-manager of the Dorothy Morton Opera company, is again with Mahara's Minstrels.

Harry Levey, long with the Brothers Byrne, has gone on the road in the interest of the magazine *Every Month*.

The title of J. C. Nugent's play, originally called An Indiana Romance, has been changed to Just a Common Man. It will soon be produced by Robert Downing.

Hilda Englund, playing the French maid in The Little Minister, is the daughter of one of Sweden's most eminent architects. She had attained considerable prominence on the Swedish stage before coming to America.

Lucin B. Griffin was a guest of Clara Barton at her home, Glen Echo, Md., April 15. Miss Griffin participated in an entertainment given to Miss Barton, and had the honor to be the first woman to ride the Arabian horse, "Ali Baba," presented to Miss Barton in recognition of her Red Cross work during the recent war.

Arrangements are under way for a Summer opera season at the Lyceum Theatre, Memphis, Tenn.

Garland Gaden and Laura Lorraine are at their home, Freeport, N. Y. They have canceled their vaudeville dates and will remain in the country until the opening of their next season in September.

Marie Booth Russell will support Robert Mantell during his Spring vaudeville tour, which will be directed by Robert Grau. They will appear in a new romantic play in one act, called The Serpent's Eye. Miss Russell has had several tempting offers, but will remain with Mr. Mantell as leading woman next season.

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DRAMATIC MIRROR
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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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WISE WORDS AND UNWISE.

To the making of sermons on the theatre there is no end. Every Sunday, from many pulpits, come homilies on the stage, good, bad and indifferent. As THE MIRROR has pointed out, while some of these discourses are still violently antagonistic, a majority of the clergymen who use the theatre as a topic have come to regard it with toleration if not with warm favor.

"There are all grades of theatrical performance," said an Indiana preacher the other day, "from the vilest to that of high dramatic character and pure moral teaching." True. But the same in effect may even be said of the pulpit. There are all sorts of sermons, from the illegitimately sensational of the mountebank pulpiteer, whose only aim—like that of the pandering theatrical manager—is to draw a curious crowd, to the most elevated, instructive and morally suggestive. But this Indiana clergyman goes a little further than clergymen usually go in discussing this subject. While he declares that the evangelical church bodies, as a rule, have recorded disapproval of the theatre and all that belongs to it, he admits that the members of these churches in large numbers attend the theatre, and adds: "Another fact that is lamentably true is that Christian capital owns many of the houses of amusement where disreputable plays are produced." He might truthfully supplement this by saying that "Christian capital" owns many of the houses devoted to more disreputable purposes even than the production of vile plays. Yet this would only point the inherent and fatal inconsistency of religion itself as it relates to a class of persons that profess it. One further statement by this clergyman should find contradiction. Says he: "I think I am not making a rash statement when I say that no theatre in modern days has been financially profitable that has been run with the purpose of excluding all the vile plays." This is not a logical holding. It is based on a narrow viewpoint. It has a merely local inspiration. This clergyman no doubt speaks with his eyes on the theatre of his own city. It is impossible, under present conditions, for a local theatre always to present plays or attractions of an even merit. There is no such succession of plays traveling. And the local manager, in order to keep his theatre open, must take the good with the bad. If he did not take the good with the bad the owners of the property, of which he is but a lessee—and no doubt these owners often are church members—would find fault with him or dispossess him, because of poor returns on their investment or his inability to pay his rent. If the question is put in a logical form, we shall find that this clergyman's statement really is a rash statement. The most successful theatres in the world are theatres upon whose boards no vile plays are produced. And the most prosperous plays—plays that live and are popular year after year, while the vile plays die after satisfying prurient curiosity for a season—are the cleanest and the best plays that are produced.

In a sermon recently preached by the Rev. W. R. LORD, of Baltimore, the theatre was accorded a greater measure of its due than it is usually accorded in sermons. Said he:

How does the drama differ from the other arts? Primarily in that it has action. More than this, the drama gathers the whole of human life by means of all the arts into a complete representation—painting, sculpture, poetry and music—all these plus action. It is the mistress of the arts because it not only employs all the other arts, but represents humanity by them. It sets forth human life as it is, and suggestively as it ought to be and is going to be. In the second place, it is the most complete appeal which art can make to the human heart. All of the arts are bound together and unified in the drama, and used as an instrument to suggest the ideal. In the third place, the drama appeals effectively to the ordinary imagination. Only the measurably cultivated imagination can construct human life through the suggestion of literature. Many people seem by nature to have little of this faculty. For these and for all, the stage serves as the best medium in exercising the imagination. The field of experience is enlarged. The life of other people, of other classes, is through the drama for the first time, perhaps, understood. You must see that an institution springing thus out of the human heart, and appealing thus to human life, cannot be put down. It has its roots in human life itself.

And very sensibly this clergyman sees in the theatre a great instrument for social elevation, and asks the people of the church to give every legitimate phase of the drama a positive countenance, because it represents to the masses, through a combination of the arts in action, the higher ideals of life.

AN INTERESTING DECISION.

AN important decision affecting "indecent entertainments" was proclaimed at Montreal last week in a case an appeal of which had been pending for some time.

Sixteen members of a company playing The Black Crook at the Theatre Royal, Montreal, in February, 1898, were arrested on a charge of having given an "indecent representation." In court it was claimed on behalf of the persons arrested that the city of Montreal had no power to make an ordinance imposing punishment for improper behavior punishment for which was provided for in the Criminal Code, the arrests in this case having been made in pursuance of a by-law of the city. The Recorder of Montreal decided that the city by-law was constitutional and that he had the right under it to try the prisoners.

Certiorari proceedings followed this decision, and Judge CURRAN, of the appellate court, has decided in line with the claim on the part of the defendants that the city by-law is unconstitutional, and has discharged the defendants from liability under the proceedings in the Recorder's Court.

The Criminal Code of Canada is severe in cases like that above noted, when it is invoked. In a recent case at Montreal under the Code a defendant was fined for having, as alleged, promoted and managed an "indecent entertainment." The decision of Judge CURRAN will render null and void by-laws passed by municipalities to cover cases already provided for by the general law.

The provisions of the Criminal Code of Canada, however, are probably no more stringent than the provisions of the Criminal Codes of New York and other States in these premises. The difference between the countries is seen in the occasional enforcement of law in Canada and a disregard of it in this country, particularly in this city, where it has come to pass that The Black Crook is regarded as an innocuous antique. No one here would think of invoking the law against this piece, which really contains nothing to offend when compared with the startling disclosures, verbal and physical, of the *fin de siècle* "sensation." But even as to the modern pieces that offend decent senses the Criminal Code is a dead letter, thanks to various causes and becauses too numerous to mention.

ACCORDING to a London dispatch, the Emperor WILLIAM has written another play, soon to be produced at Wiesbaden. More than once it has been hinted that the plays, poems, paintings and other avocational works in the fields of art attributed to the Kaiser have not been the products of his own brain and hands. But whatever else may be said of this eccentric ruler, it cannot be denied that he encourages the arts, or that in the business of being a king he acts without thought of an understudy.

ACTORS in England, like actors in America, have done much for church charities in the way of volunteering their valuable services for benefits. But the churches here do not formally reciprocate these favors. They would do well to imitate an English example. On a recent Sunday, at the Chapel Royal, Savoy, a special service was held and the offertory was handed over in bulk to the English Actors' Benevolent Fund, which has a pattern here in the Actors' Fund of America.

PERSONAL.

LENNOX.—Above is a portrait of a promising young actress, Jane Lennox, of James K. Hackett's company. Miss Lennox is the daughter of Walter Lennox, and sister of Fred. Lennox, the well-known actors, and undoubtedly possesses her share of the talent for which the family is noted.

FIGMAN.—Max Figman has abandoned his contemplated trip to London, where he was to have produced a farce-comedy, having accepted an offer from Jacob Litt to play the leading comedy role in The Club Baby.

LONERGAN.—Lester Lonergan, who has been highly praised for his work with Modjeska for the past two seasons, has been engaged for Nance O'Neil's company.

HARGER.—Leontine Harger, who has won much success at the Tivoli, San Francisco, and with other Western opera companies, has been engaged as prima donna of the Stressel Opera company, that will open a Summer season at the Olympic Theatre, Providence, May 29.

TABER.—Robert Taber, still ill, sailed from England on Saturday. He means to spend a few weeks here, and has taken the sea trip for the benefit of his health.

HOPPER.—Edna Wallace Hopper will sail for Europe to-morrow (Wednesday). She complains of ill health, and believes that a rest on foreign shores will restore her strength.

RUSSELL.—Lillian Russell is said to carry an $80,000 life insurance policy in favor of her daughter.

ROSE.—Frank Oakes Rose has gone to Mobile to direct the forthcoming display of Pain's fireworks there. Mr. Rose has been retained by Mr. Pain to take charge of the American fireworks department of the Paris Exposition next year.

MARLOWE.—Julia Marlowe expects to sail for Europe on May 24. She had intended to sail on May 10, but has deferred her departure.

BARRYMORE.—Ethel Barrymore will be the maid of honor at the wedding of Richard Harding Davis.

BATEMAN.—Victory Bateman, having recovered her health, will make her reappearance next week at the American Theatre as Lucile Courtney in We'uns of Tennessee.

GOODWIN.—The recent verdict for $10,000 against Nat. C. Goodwin, in the suit of John M. Maxwell, of Chicago, was set aside last week and a new trial was granted by a United States Circuit Court in Chicago.

SUTHERLAND.—Anne Sutherland, who closed last Saturday with At the White Horse Tavern, will sail for Europe on May 17, returning to reopen in Chicago, on Sep. 1, in the same play. While abroad Miss Sutherland intends to visit Switzerland with her sister, who has been studying in Paris.

MASCAGNI.—Pietro Mascagni is composing the music for a new ballet, to be called The Marionettes.

CALVE.—Emma Calve is said to have ordered her tombstone. It is to be a monument representing Madame Calve as Ophelia, and the sculptor has promised to exhibit it at the Paris Exposition next year.

WARDE.—The leading article in *The Pacific Monthly* for March was on "The Genius of Shakespeare," by Frederick Warde.

BEERE.—It is announced that Mrs. Bernard Beere, having recovered her health, will shortly return to the stage.

FOX.—Della Fox has gone to St. Louis to visit her mother and to recuperate after the illness that compelled her to close her tour recently.

EARLE.—Virginia Earle has signed to continue for two more years in Augustin Daly's company.

MURPHY.—Tim Murphy was taken ill on April 24, at Oshkosh, Wis., and it was feared that he might be unable to resume his tour. Later, however, he was reported to be convalescent.

GOLLAN.—Mr. and Mrs. Campbell Gollan will spend the Summer in Europe.

JANAUSCHEK.—Madame Janauschek's withdrawal from the cast of the forthcoming Musketeers production by the Professional Woman's League gave rise last week to a rumor that the veteran actress had retired permanently from the stage. It appears, however, that the withdrawal was due only to a cold.

FAVERSHAM.—William Faversham will sail on the Dominion Line steamship *Derbyshire* on June 24 for England, where he will remain until the latter part of August.

CLARKE.—Mr. and Mrs. Creston Clarke will leave on May 17 for a Summer holiday tour in Europe.

GILMER.—Albert Gilmer, who visited this country last Autumn with A Brace of Partridges, has been appointed manager of the Oxford Music Hall, London, England.

LETTERS TO THE EDITOR.

PATRIOTIC PLAYERS.

NEW YORK, April 25, 1899.

To the Editor of The Dramatic Mirror:

SIR.—I noticed an article in a Chicago paper a few days since, in which it spoke of the lack of patriotism shown by the actor folk during the late war. For the benefit of our esteemed bigot, I might tell him, through your widely circulated columns, that I was compelled to close my season at Seattle, Wash., on April 1 last year, and I was paying good salaries, owing to the intense desire of the entire company of fourteen players to serve their country, and I am proud to say that despite the fact that they were playing in the military comedy, The Bachelor's Baby, stage militarism was not sufficient for their ardor, and eleven of fourteen players served Uncle Sam in one way or another, women going as nurses, and men, two as officers, and the remainder as privates. I think this speaks well for the profession. Yours truly, ALFRED LEE.

A PROMISING PLACE.

TRENTON, April 26, 1899.

To the Editor of The Dramatic Mirror:

SIR.—A traveling man whose district is New Jersey wonders why some enterprising theatrical manager does not build a theatre in New Brunswick, N. J. The only theatre in the place was burned to the ground a few years ago and has never been rebuilt. All kinds of attractions will draw well in the place, for there are plenty of people of wealth there, and, it being a manufacturing city, the employes of these places pack the theatre when the lower priced attractions are on.

I have visited almost every theatre in the State, and know it to be a fact that New Brunswick is a better city to support a theatre than Plainfield, and is almost if not quite as good as Trenton and Elizabeth.

The new trolley lines that enter New Brunswick bring in 5,000 more people than visited it when the city was without this service. There is a small mint in the place for somebody.

"IK NOWIT."

MR. EAGLE CORRECTS.

LOUISVILLE, KY., April 24, 1899.

To the Editor of The Dramatic Mirror:

SIR.—I wish to compliment and at the same time thank you for the splendid reproduction on the front page of THE MIRROR of the issue of April 22 of the photograph I sent you. It is the most satisfactory cut I have ever had made, and only points more clearly to the fact that yours is the representative dramatic publication.

The review of my dramatic career was most accurate, with one exception. Evidently it was written that I made my debut in the play in which McKee Rankin starred, for quite a while called '49, but the festive typist made it appear that the debut was in the year '49. To accentuate this the *Courier-Journal*, of Louisville, in reproducing the entire article, prefixed the figures 18, and it now reads 1849.

It is the common belief in our family that I was born in 1863, and entered the profession in 1884. What hurts me still more, however, is the fact that you say, "The next season he appeared with Minnie Maddern." Miss Maddern, who was at that time little more than a child, might not feel complimented, and I would therefore respectfully beg you to make the correction if you will please. Yours very truly,

OSCAR EAGLE.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

MUSICIAN, Terre Haute, Ind.: Adelina Patti is a soprano.

G. T. P., Sheffield, Pa.: Write to C. H. Ditson and Company, New York.

M. C. H., Boston: No biography of the actress mentioned has appeared in THE MIRROR.

E. H., Philadelphia: Joseph Kilgour is playing the heavy role in Charles O'Malley with Wilton Lackaye.

C. G. C.: Joseph Coyne played Marmaduke Mush in The Good Mr. Best before he appeared in A Stranger in New York.

AL. C. DAVIS, New York city: The Silver King was first played in America at Wallack's Theatre, in this city, on Jan. 27, 1883, with Osmond Tearle as Wilfred Denver.

P. J. S., Mobile, Ala.: Florence Rockwell is now playing her first season with Sol Smith Russell. We believe that she has never appeared with the other stars mentioned.

CIRCUS, New York: The late Phineas T. Barnum took his "Greatest Show on Earth" to London in 1889. Many years before that—in 1844-46—he exhibited Tom Thumb in Great Britain and France.

WALTER E. HOFFMAN, New York city: The play, Charlotte Corday, presented by Cora Urquhart Potter and Kyrle Bellew at the Herald Square Theatre in this city March 25, 1895, was written by I. C. Montesquison.

F. W. H., Baltimore: Jane Hading's name is really Jeanette Hadingue. She was formerly on the lyric stage, but is better known for her work in comedy and drama. She was the original Claire in Le Maitre de Forges.

F. H. L., New York city: Koster and Bial's present music hall was originally opened as the Manhattan Opera House by Mrs. Bernard Beere in drama. An opera season was also played at the theatre before the present occupants took possession.

AMERICAN: "1. Was Lawrence Barrett a native of this country? 2. Was he a veteran of the War of the Rebellion?" 1. Yes. He was born in Paterson, N. J., April 4, 1838. 2. He served in the war with distinction as captain of an infantry regiment.

OPERA, New York: Madame Albani (Madame Gye, *née* Lajeunesse) was born of French-Canadian parents near Montreal in 1851. She was trained by her father, a skilled musician, who took up residence at Albany, N. Y., where the daughter sang in the Catholic cathedral. She took her professional name from the city of her adoption. Her education was finished in Europe, where she has won her greatest fame.

FRANK S. CALVERT, Philadelphia, and WALTER H. BAKER, Boston: Yes, it was an error last week to say, in reply to Ray H. Merrick, Chicago, that Pinero's The Profligate never had been produced in its entirety in this country, and Miss Nethersole is in error in advertising her production of the play as original here. Marie Burroughs produced it during the season of 1895, with Harry Saint Maur, John E. Kellerd, H. A. Barfoot, Louis Massen, Theodore M. Brown, and others in the cast.

THE USHER.

Edwin Forrest's will provided that at the Forrest Home "There shall be prepared and read therein before the inmates and public on the birthday of Shakespeare, the twenty-third of April in every year, an eulogy upon his character and writings, and one of his plays, or scenes from his plays, shall on that day be represented in the theatre."

Although "the neat and pleasant theatre for private exhibitions and histrionic culture" which the tragedian's last testament provided for has never been erected, it has been the custom—until this year—to celebrate the anniversary with entertainments in the parlors of the Home, and many of our leading actors have participated in them.

The recent anniversary fell on Sunday, and this made it impracticable to arrange a suitable programme. Moreover, the parlors of the Home have not been nearly large enough to accommodate the large number of friends invited and who wished to attend.

But the omission is likely to bear good fruit. J. F. Zimmerman is a trustee of the Home and he has conceived the laudable idea of building a theatre or auditorium near the house occupied by the beneficiaries, and to that end he invites subscriptions from the members of the profession, as there are no funds of the Forrest estate available for such a purpose. Mr. Zimmerman hopes to raise the necessary money and to complete the auditorium in time for next year's celebration.

In a modest measure this edifice will correspond to the Stratford Memorial Theatre in England, besides realizing an as yet unfulfilled phase of Forrest's plans for the institution that bears his name.

The verdict against N. C. Goodwin for $10,000 obtained by John Maxwell on the plea that Henry Guy Carleton's play, Ambition, was a plagiarism of a play by Maxwell called Congress has been set aside by Judge Seaman of the United States Circuit Court.

If the plaintiff desires he can try the case over again, but his chances of success would seem to be small unless he can produce stronger evidence than that which Judge Seaman declares was not sufficient to support the original verdict.

Mr. Carleton is wholly exonerated of the accusation of plagiarism in the decision of Judge Seaman, who makes these interesting assertions with reference to the general question of dramatic property:

> There is no inherent property right in ideas, sentiments or creations of the imagination by an author, apart either from the manuscript in which they are contained or the concrete form which he has given them, and the language in which he has clothed them. The true test of piracy is not whether a composition is copied in the same language or exact words of the original, but whether in substance it is reproduced; not whether the whole, but a material part, is taken. The controlling question is whether the substance of the work is taken without authority.

This is a lucid and fair definition, and those enterprising pirates who imagine that legal responsibility can be escaped by paraphrasing and imitating an original work should study it.

The Actors' Society last year knocked for admittance to the Federation of Labor, but its application was not successful.

The majority of the Society's members felt that they would be better off were they to be classed as laborers and permitted to enjoy the associative backing and help of the trades unionists.

Whether the Federation declined to admit the Actors' Society to brotherhood because it did not class its members as laborers is not known; but Judge Kohlsaat, of Chicago, last week decided that a Chinese actor was not to be excluded as a "laborer" on the ground that the exclusion act specifies who are to be considered in that category, and actors are not mentioned; wherefrom, actors, legally speaking, are not laborers.

A correspondent writes from London: "Beerbohm Tree is trying to persuade Mrs. Potter to play the leading part in The Dancing Girl, which he thinks of reviving. Carnac Sahib has been such a failure at Her Majesty's that Mr. Tree is rather at a loss what to do next.

"Kyrle Bellew has made a big hit as Oliver in Robespierre, with Irving at the Lyceum.

"The premiere of The Gay Lord Quex was immensely successful. Pinero and Hare and the company had an equal share in this result."

The Board of Estimate and Apportionment in distributing the city's theatre license moneys has been generous to the Actors' Fund this year.

Official announcement of the appropriation has not yet been made, but from a private source I learn that the Fund will receive in round figures $15,000.

This is the largest amount the city has appropriated to the Fund since the old law was repealed, that gave the money collected for theatre licenses to the Juvenile Delinquents' Society. Last year the grant was $13,570.

The Gerry Society failed to secure the passage by the late State Legislature of any of the bills its president caused to be introduced for the purpose of exempting the institution from the supervision of the State Board of Charities.

Mr. Gerry desired to secure legal warrant to carry the Society on as a private concern, answerable to no authority and yet clothed with police powers.

The Society has come face to face now with the fact that it has no more rights than any other philanthropic body organized under and subject to the laws of New York.

THE LADIES AND THE PLAYERS.

There was a "ladies' day" at The Players' upon the anniversary of the birth of William Shakespeare. An admiring array of fair guests were invited for a certain time to wander within the commonly impassable portals and to inspect the many and precious treasures of the beautiful club house.

Refreshments were forthcoming in the grill room. An impressive deputation of members officiated as guides to show off the lares and penates, or to elucidate the arcana of the establishment, and there came a telegram from Joseph Jefferson expressing regret that he must be absent and presenting his compliments to the ladies.

In the rooms were Mr. and Mrs. James K. Hackett (Mary Mannering), Mrs. Barney Williams, Mrs. J. H. Hackett, Mrs. Thomas Whiffen, Mrs. Kenyon Cox, "Aunt" Louisa Eldridge, Mr. and Mrs. Edwin Milton Royle (Selena Fetter), Mrs. Kitty B. Harris, Mrs. Robert Osborne, Mrs. Herman K. Viele, Mrs. Sydney Rosenfeld, Mrs. Charles Stewart Smith, Mrs. Winthrop Lowdin, Mrs. Wilbur Bloodgood, Mrs. Charles W. Dayton, Mr. and Mrs. William Chester, Marcia Van Dresser, Ethel Hornick, Grace Elliston, Dorothy Donnelly, Kathrine Donnelly, Genevra Ingersoll, Minnie Lewis, Fielding Roselle, F. Hopkinson Smith, F. F. Mackay, Joseph Wheelock, Jr.; Sidney Booth, and Parke Godwin.

THEATRE LEGISLATION

The Green bill amending the copyright law, to provide that any one performing a musical or dramatic piece without the consent of the author is guilty of a misdemeanor, has passed the Legislature and is in the Governor's hands.

The Ware bill prohibiting theatre proprietors or managers from charging more than the advertised price of admission, has passed both houses at Albany.

ALBERTA GALLATIN.

On this page is a picture of Alberta Gallatin, a dignified young actress of talent and position, who is becoming as noted photographically as she is as a leading woman. Miss Gallatin's picture here printed is from a photograph, a reproduction of which in one of the May magazines has attracted attention. Miss Gallatin has won new note recently by a striking and artistic portrayal of Ophelia to Henry Miller's Hamlet. She will soon be back in town and remain for the Summer in her apartments on upper Fifth Avenue. Although greatly pleased by her success with Mr. Miller, Miss Gallatin will not accompany that star on his Western tour. She will remain in New York to appear in metropolitan productions, to which she can bring beauty as well as ability, and to mature her plans for next season. That Miss Gallatin has won her present place as an actress is not strange when her many attributes are considered. She is resourceful, she has literary gifts, she is an engaging conversationalist, and her capacity for studious work is notable. Her friends look for her recognition at no distant day as one of the representative actresses of her time.

ANOTHER EXPOSITION AT OMAHA.

The Greater America Exposition at Omaha will be opened to the public on July 1 and continue until Nov. 1. The main object of the show is to bring before the American people, in an attractive manner, the interesting features of the insular countries lately acquired by the United States through the war with Spain. The peoples, their manners and customs, and the products of Cuba and the Philippines will be exhibited, and there will be many novel attractions in the way of art and music. During the first month the British Grenadier Guards band will give daily concerts in one of the main buildings.

ALBERTA GALLATIN.

ANOTHER COMPANY FOR AUSTRALIA.

The company recently organized by Hoyt and McKee to present a repertoire of Charles H. Hoyt's farces in Australia, and later in South Africa, left this city last Tuesday for San Francisco, whence they will sail for the antipodes. The company, headed by Harry Conor, includes Hugh J. Ward, Sam Marion, Robert Dunbar, Arthur Pacie, H. C. Cashman, William Bernard, Allene Crater, Viola Gillette, Madeline Lack, Emma Siegle Wills, Grace Miller, Minnie McAvoy, and the McCoy Sisters.

A NEW PLAY FOR KELLY AND MASON.

Kelly and Mason, who have starred successfully in Who is Who for the past two seasons, will be seen next season in a new comedy, entitled An Easy Mark, by H. A. Du Souchet. Their tour will be under the direction of C. A. Burt.

Except in rare cases, people will not trouble to spread the news of an actor's success in a part. If he is to get the full effect of his hard work he must make it known in the profession. It is only business sagacity to do this. Address Room 1, MIRROR, for rates of professional cards.

GOSSIP OF THE TOWN

A very diminutive actress of very considerable ability is Elsie Bierbower, whose picture heads this column. She is here represented as Cain, in The Charity Ball—a part in which she won almost a triumph at Cincinnati while a member of the Neill Stock company. With that organization she also appeared in The Ensign, East Lynne, and The Galley Slave. Little Elsie was born in Columbus, Ohio, about ten years ago, and her work up to the present time has been principally in the West. She is, besides being an accomplished child actress, a singer, dancer and impersonator, and her programmes for lyceum entertainments show a versatility that is remarkable in so young an artist. Last Christmas Miss Elsie had the honor to appear in her specialties before President and Mrs. McKinley, at the White House, and as a token of their appreciation received from them a bouquet, nearly as large as herself, of American beauties. During the Summer the little artist will rest from her stock company work and appear only in private entertainments and vaudeville. Her greatest successes have been made in work of this sort, and her impersonations of well-known actors and actresses, as well as her scenes from Little Lord Fauntleroy and other dramas, have been highly praised by the press.

The New York Shakespeare Club appropriately celebrated the birthday of William Shakespeare last week. The Rev. W. S. Crowe, the Rev. Dr. A. W. Hodder, Zevelia Prentice, Eugenie Simonson, Miss Bovee, and others participated in the exercises.

Charles H. Keyser and Laura V. Cornell were married on April 23, at Hartford City, Ind.

Lloyd Grant's play, Parson Jim, will be produced in September by Frank Connelly, with Byron Douglas in the title part.

Mayor Van Wyck denied last week the Gerry Society's application to prohibit the appearance of children in the festival scene of In Gay Paree at the Casino.

In The Purple Lady, at the Bijou, last Wednesday, Laura Burt introduced a new song, "You Mustn't Let it Get That Far," by Sydney Rosenfeld.

What you have done, what you are doing, what you want to do—it is worth a great deal to make these known in the profession. The best way is to keep a card in THE MIRROR, where it can be referred to readily. Address Room 1, for terms, etc.

The new comic opera to be written by John Philip Sousa and George H. Broadhurst for production next season will be based upon the recent magazine story, "Chris; or The Wonderful Lamp."

A successful benefit to Thomas T. Hayden, the blind actor, was given at the Criterion Theatre, Brooklyn, N. Y., April 25, when The Merchant was played by Mr. Hayden, Maurice De Levante, William J. McCahill, Francis Kelly, Alexander Arnold, Arthur E. Claus, Edward B. Walton, John C. Costello, Alphonse F. Hurst, David F. Marks, James Pennoyer, Rose Blanchfield, Regina M. McAvoy, Mary Farley, and Jessie W. Balmer.

Edward Powers closed with A Guilty Mother company on April 18.

Great improvements have been recently made in the rooms of the Actors' Fund, in Twenty-eighth Street. The reception room, hall and offices have been repainted and decorated, the furniture reupholstered, and the many valuable paintings owned by the Fund have been hung in most artistic arrangement.

Mabel Montgomery has closed with What Happened to Jones (No. 1).

Cards in THE MIRROR speak to the whole profession, and to the newspaper writers, whose business it is to follow theatrical matters. Bound volumes of THE MIRROR are consulted more frequently than any other authority as a dramatic record. Keep your card in THE MIRROR, and it will reach the readers you want to reach and make a part of the record you want to be in.

H. O. Vosburgh, understudying the part of Pozzo in El Capitan, was given an opportunity to assume that role a number of times this season and always acquitted himself most creditably.

Harry Rouclere produced on April 15 a new mind reading act, using five people, and introducing besides mystery, comedy, singing, and dancing. It will soon be seen in New York.

The Dyffryn Trio have closed with the Maxwell Stock company after a season of thirty-two weeks, and have signed with the Macauley-Patton company for next season. They are now resting at their home, Crescent Beach, Revere, Mass., for the Summer.

The Dan C. Hall company are in Tennessee and Kentucky, playing week stands. They have scored in an elaborate revival of Enoch Arden, with Mrs. Hall as Annie Lee and Mr. Hall as Enoch.

The regular season of the Metropolis Theatre closed on Saturday. Manager Rosenberg announces local benefits this month.

W. J. Cogswell has joined Knobs o' Tennessee for the rest of the season.

CURRENT AMUSEMENTS.

Week Ending May 6.

New York.

METROPOLIS (Third ave. and 142d St.), Closed.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), THE LONDON GAIETY GIRLS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), ANDREW MACK IN THE RAGGED EARL.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), YON YONSON.
THE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON—8 to 14 Times.
LYRIC (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.), A REIGN OF ERROR—61 to 67 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.), FAUST, IL TROVATORE, ROMEO AND JULIET, AIDA.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), SHENANDOAH—1 to 8 Times.
EMPIRE (Broadway and 40th St.), LORD AND LADY ALGY—8 to 16 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), Closed.
KNICKERBOCKER (Broadway and 38th St.), JULIA MARLOWE IN COLINETTE—22 to 28 Times.
HERALD SQUARE (Broadway and 35th St.), AN ARABIAN GIRL—2 to 9 Times.
GARRICK (35th St. east of Sixth Ave.), MRS. LESLIE CARTER IN ZAZA—116 to 122 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), BY THE SAD SEA WAVES—24 plus—1 to 8 Times.
THIRD AVENUE (Third Ave. and 31st St.), OUTCASTS OF A GREAT CITY.
BIJOU (1229 Broadway), THE PURPLE LADY—30 to 36 Times.
WALLACK'S (Broadway and 30th St.), THE CUCKOO—32 to 40 Times.
DALY'S (Broadway and 30th St.), THE GREAT RUBY—94 to 101 Times.
WEBER & FIELDS' (Broadway and 29th St.), CATHERINE, travesty—119 to 126 Times—HELTER SKELTER—29 to 36 Times.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), DE WOLF HOPPER IN THE CHARLATAN, commencing May 4.
THE GARDEN (Madison Ave. and 27th St.) Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.).
MINER'S (312-314 Eighth Ave.), THE BOHEMIAN BURLESQUERS.
MADISON SQUARE (24th St. nr. Broadway), BECAUSE SHE LOVED HIM SO—118 to 125 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), JAMES K. HACKETT IN RUPERT OF HENTZAU—25 to 32 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 P. M. to 11:30 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), A FEMALE DRUMMER.
IRVING PLACE (Southwest cor. 15th St.), GERMAN TRAGEDY, COMEDY AND DRAMA.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), MOTHER GOOSE—1 to 8 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE OLD HOMESTEAD—6th Week.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), BROADWAY BURLESQUERS.
STAR (Broadway and 13th St.), THE WHITE HEATHER.
GERMANIA (147 East 8th St.), GERMAN COMEDY.
LONDON (235-237 Bowery), THE MONTE CARLO GIRLS.
PEOPLE'S (199-203 Bowery), AN AMERICAN HERO.
MINER'S (165-169 Bowery), THE METROPOLITAN BURLESQUERS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (393 Fulton St.), MILTON ABORN COMPANY IN REPERTOIRE.
HYDE & BEHMAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.)—Closed.
UNIQUE (194-196 Grand St.), LITTLE EGYPT BURLESQUERS.
THE AMPHION (437-441 Bedford Ave.), JAXON OPERA COMPANY IN REPERTOIRE.
STAR (391-397 Jay St., nr. Fulton St.), THE VANITY FAIR COMPANY.
EMPIRE (101-107 South 6th St.), THE RENTZ-SANTLEY COMPANY.
COLUMBIA (Washington, Tillary and Adams Sts.), BELLE, FIFI—94 plus 7 plus 1 to 8 Times.
GAYETY (Broadway and Middleton St.), THE TWO LITTLE VAGRANTS.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
BIJOU (Smith and Livingston Sts.), THE TURTLE.
MONTAUK (385-387 Fulton St.), JOSEPH JEFFERSON IN RIP VAN WINKLE AND THE RIVALS.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Irving Place—Fuhrmann Henschel.

Play in five acts by Gerhard Hauptmann. Produced April 25.

Siebenhaar	Max Hanseler
Henschel	Adolf Sonnenthal
Frau Henschel	Auguste Burmester
Wermeiskirch	Edmund Barno
Frau Wermeiskirch	Wilhelmine Schiueter
Franziska Wermeiskirch	Elly Collmer
Karlchen	Kleiner Hitzigratn
Hanne Schael	Anna Braga
Georg	Rudolph Schnus
Hauffe	Franz Nierschuer
Frantz	Heinrich Heber
Waitner	Fritz Hitzigrath
Fabig	Julius Ascher
Meister Hildebrant	George Le Bret
Doctor Grunuert	Willy Schaff
Die Kleine Bertha	Kleine Fischer
Ein Feuerwehrmann	Jacques Lurian

That consummate artist, Adolf Sonnenthal, reappeared at the Irving Place Theatre last Tuesday evening and, supported by Director Conried's admirable stock company, presented for the first time in this country Gerhard Hauptmann's latest play, Fuhrmann Henschel.

Henschel is a Silesian teamster, a rude man, brutal in manner, yet true of heart and fine in loving trust in his fellow men. His dying wife is jealous of their maid servant, for the teamster has been thrifty and has hired a maid to help his wife in her household cares. The wife, physically weakened, waxes hysterical and accuses her husband not only of unfaithfulness but of a wish to hasten her death. She makes him vow that the maid shall never be his wife. As a widower, Henschel relies much upon the comfort of the society of the maid, Hanne, but she, full of abject low-class viciousness, connives to become the wife of her master. With clumsy coquetry she seeks to make him break his vow to the dead and, after a while, he yields, convinced that marriage will better him in a worldly way. But the result is otherwise. Hanne's tendencies, always for the worst, run away with her scant self-respect. She courts new lovers, she becomes a terror at home, and she brings disgrace upon her husband. One by one the ideals of the teamster, humble enough in their way, are shattered. His simple mind cannot rise above the miseries of the day; and in the end, soul-sick and physically broken, he hangs himself.

The strength and the morbid horror of the play lie in this gradual destruction of the man. Like a great tree he is hewn slowly asunder. His belief in himself, his trust in men, his love for the woman are cut away as the woodsman cuts the branches from the trunk; and when at last he falls to earth under the final stroke he lies helpless in the hands of misfortune. The dramatist permits no gleam of hope or of even momentary happiness to pierce the gloom of his final picture. The play ends with the horror of the grave. There is no escaping it. So simple, so direct, so logical is the story of Fuhrmann Henschel that the imagination cannot suggest a happier ending. The beholder is borne onward with the hero to his certain doom.

The perfect acting of Herr Sonnenthal accounts, to a great degree, for this strong feeling of fellowship with the teamster. The player was Henschel himself, and his performance seemed so far removed from the art of the theatre that one could not measure him, during the progress of the play, by any dramatic standards. In not a single detail of speech or action did Herr Sonnenthal stand apart from the character he assumed. His art rises to the point at which art becomes invisible. He is, in truth, a master player.

Anna Braga caught the spirit of the play perfectly, and although at times her performance, in the exacting role of Hanne, suffered by comparison with Herr Sonnenthal's, it was altogether so admirable that naught but words of praise must be said of her.

Without exception the other parts were well taken by the members of Director Conried's stock company, and in the matter of stage management the presentation was as perfect as could possibly be desired.

On Sunday night and last night Herr Sonnenthal appeared in Ohnet's famous play, Der Huettenbesitzer (The Ironmaster). His performance in the character of Philipe Derbiay was, as a matter of course, polished, artistic, and convincing. Yet the role gave him little opportunity to do more than prove his wonderful versatility. The support of the Conried stock company was in every way satisfactory, especial praise being due Ada Merito for her admirable work as Eloise.

The performance last evening closed Herr Sonnenthal's engagement in New York, and also ended the regular season of the Irving Place Theatre.

Herald Square—An Arabian Girl.

Extravaganza in four acts; book by J. Cheever Goodwin. Produced April 29.

Ali Baba	Dorothy Morton
Morgiana	Clara Lane
Nicotina Zaza	Blanche Chapman
Ganem	Frankie Raymond
Abdallah	Maud Gilbert
Hassan	Amalia Karle
Zamora	Agnes Paul
Cassim D'Artagnan	Edwin Foy
Arraby Gorrah	J. K. Murray
Hackaback	John Page
Alibazan	Joseph Doner
Akour	Joseph Ratcliff
Amineh	Marie Lachere
Seraphina	Elise Elwood
Ali Baba's Donkey	George Ali
A Lion	Beni
Menah	Gladys Lester
Mestour	Pearl Livingston
Buck-heesh	June Dale
Sequin	Jeannette Ivei
Salaam	Marie Bregazzi
Minaret	Estelle Hoyt
Raschid	Ollie Cook
Mustapha	William Farbeau
Bismillah	J. H. Plunkett
Aleikum	Sully Guard
Abuben	Zach Gilbert
Adhem	H. O. Crane
Haroun	R. Marsh
Alieka	William Scott
Muza	Julian Walsh
Abreka	George Roland
Al Rashid	W. M. Neil

After due postponement David Henderson produced on Saturday evening at the Herald Square Theatre an extravaganza called An Arabian Girl and Forty Thieves, "written up-to-date by J. Cheever Goodwin," presumably a resuscitation of one of the long series of similar compositions that Mr. Henderson used to project at the Chicago Opera House and on the books of which Mr. Goodwin was wont to labor. There was a very large audience on hand and a great deal of applause for the players and the effective pictures.

The story of the affair, like the names of its characters, is of the singularly unimpressive order customarily put forth by the literary malefactors that do playwriting for the burlesque houses. It tells in a meandering way about the sad political condition of Bagdad, where the Caliph Alibazan is much annoyed by the depredations of the Forty Thieves, who stand in, quite naturally, with Arraby Gorrah, the Caliph's chief of police. It is deemed expedient that the cave of the thieves shall be raided, and this enterprise is successfully accomplished by Ali Baba, a young woodcutter, whose prowess is rewarded by his election as Caliph, the attainment of much wealth and the love of Morgiana, a slave girl. There are intermittent outbreaks by low comedians, vocalists and others, together with spectacular display, effulgent ballets, and a final transformation scene of the old familiar lace-valentine sort that must have cost a great deal, but is hardly worth while.

Mr. Goodwin's book is simply atrocious. No more terrible array of ancient humor and stereotype matter is easy to remember. Even the lyrics must have been devised on off days, and the dialogue is fraught with horrors innumerable. The music, "composed and selected by W. H. Batchelor, John J. Braham, Jesse Williams, and Myer Lutz," boasts much that is old, some that is pretty and a lot that is exceedingly noisy. The contributors to this section seem to have done far more of "selecting" than of composing.

Dorothy Morton as Ali Baba looked well and sang very sweetly indeed, and the same remark applies also to Clara Lane as Morgiana. Both are capable of justice to material much better than their roles afford and so they were more than satisfactory. Blanche Chapman contrived to infuse some humor into a highly unpromising comedy part. Agnes Paul was charmingly pretty and pleasing as a Bagdad young lady, and so was Frankie Raymond as her best beau, while Maud Gilbert and Amalia Karle were statuesque and agreeable as prominent thieves.

Edwin Foy cannot help being amusing and he scored a large hit in an indefinite part. His grotesque, quiet fun, absurd make-up and erratic nonsense provided a goodly share of amusement that was not in his lines. John Page, the rubber-ball comedian, scored another hit in the astonishing antics and resilient flip-flaps that he showed us last season in The Governors, winning repeated encores. J. K. Murray sang well, of course, and acted acceptably as the wicked police chief. Joseph Doner was unnecessarily unhappy as the hapless Caliph, and Joseph Ratcliff got numerous recalls for a fine baritone solo excellently sung. A donkey and a lion were humorously impersonated by Ali and Beni. The lesser roles were played well enough.

The large chorus was tuneful, but the Forty Thieves—count 'em, forty—and the ballets could hardly have brought forward a smaller percentage of feminine beauty. The dances were nicely managed, and some of the devices—notably that of a monstrous reptile, of long-drawn dachshund proportions, which evolved into a score of girls—were heartily applauded. The scenery by Dangerfield, Hoyt, Rafter, and Dodge was handsome and effective, pictures of especial beauty being the forest glade before the cave of the thieves and a garden in Bagdad.

Catherina Bartho was cordially applauded for her always delightful solo dances, and Jennie Praeger made a hit, too, in dainty work of like sort. Julian Mitchell had staged the ponderous production with much skill, and William Parry managed the stage with his customary ability.

Broadway—Shenandoah.

Play in four acts by Bronson Howard. Revived May 1.

General Philip Sheridan	Basil Booth
General Haverill	J. H. Gilmour
Colonel Kerchival West	Joseph Haworth
Captain Heartsease	R. A. Roberts
Lieutenant Frank Bedloe	George Wright
General Irraneus Buckthorn	Louis Hendricks
Sergeant Barker	Otis Turner
Captain Thornton	Frank Losee
Colonel Robert Ellingham	Earl Ryder
Hardwick, Surgeon	Joseph Slaytor
Corporal Dunn	M. E Heisey
Captain U. S. Signal Corps	Sager Berry
Benson	William Easton
Lieutenant of Artillery	Fernando Galvez
Lieutenant of Infantry	Thomas Hudgins
Major McCandlis	William Morris
Countryman	Van Houston
Pete	Fred Oliver
Scout	Stephen Haynes
Mrs. Haverill	Grace Henderson
Gertrude Ellingham	Mary Hampton
Madeline West	Bijou Fernandez
Jenny Buckthorn	Nannette Comstock
Mrs. Edith Haverill	Alice Baker
Old Margery	Florence Stover
Jannette	Nanneen Robertson

Jacob Litt's career as manager of the Broadway Theatre began auspiciously last evening. In spite of the hot night the large theatre was well filled with a cordial audience that gave a hearty welcome to the new manager and to the pretentious revival of Shenandoah that had been chosen as the opening attraction. The fact that it was Dewey Day made this war drama an appropriate choice. In honor of the occasion the theatre both inside and out was liberally draped with flags and bunting, and presented a pretty appearance. Cane seated chairs instead of the former plush were a most acceptable warm weather innovation.

Bronson Howard's war drama has had many productions, but none of them probably has been so excellent in every respect as the present one. Not alone was the cast composed throughout of players of recognized ability, but all of the many opportunities for elaborate and realistic stage pictures that the play affords were availed of to the fullest extent. The great scene, that of the battle, showing the advance, retreat and stand of the Union army, and culminating in Sheridan's arrival to lead his men to victory, was a marvelous example of stage realism. The large force of supernumeraries employed in the scene had been thoroughly drilled by Stage-Manager R. A. Roberts. Each man knew his part perfectly and worked with a will, and the result was one of the most stirring scenes that has ever been put on the local stage.

The excellent company engaged by Manager Litt gave a performance that left little room for adverse criticism. Joseph Haworth in the role of Colonel Kerchival West was virile and effective at all times, and gave a notably fine performance, though the role did not give full scope to his ability.

Mary Hampton as Gertrude Ellingham gave the same delightful performance seen here earlier in the season. She was sweet, in both looks and manner, and acted with a womanly sincerity that was charming. Grace Henderson made a capable Mrs. Ellingham. Bijou Fernandez was easy and unaffected as Madeline West. Nannette Comstock was chipper and attractive as Jenny Buckthorn, and Alice Riker was a satisfactory Edith Haverill. J. H. Gilmour did fine work as General Haverill. Frank Losee played Captain Thornton, the villain, with telling effect. R. A. Roberts made a good Captain Heartsease despite a bad cold that scarcely permitted him to speak above a whisper. George Wright was successful as Frank Bedloe, Louis Hendricks made a commendable General Buckthorn, and Otis Turner was amusing as the Celtic Sergeant Barket. Earl Ryder as Robert Ellingham and Joseph Slaytor as Surgeon Hardwick did praiseworthy work, and the numerous minor roles were in capable hands.

The beautiful scenery, painted by John H. Young, deserves a word of special praise.

The performance passed off with hardly a hitch, and applause was frequent and prolonged.

Fourteenth Street—Mother Goose.

Extravaganza in three acts by Edgar Smith and Louis De Lange. Produced May 1.

Little Jack Horner	Olive Redpath
King Cophetua	Hubert Wilke
Little Boy Blue	Kitty Mitchell
Peter Piper	Alexander Clark
Mother Goose	Frank Blair
Mrs. Jack Sprat	Ida Mulle
Simple Simon	Willard Simms
Little Sallie Waters	Jessie Villars
Little Red Riding-Hood	Avis Folger
Little Bo-Peep	Marie Celeste
Goody Two-Shoes	Countess von Hatzfeldt
Tommy Tucker	Jennie Graham
Jack Sprat	James Horan
The King's Herald	Olga Lambert
Tom-Tom, the Piper's Son	Eugene Clows
A Pieman	Frank Lynden
Greedy	Edward Mullaney
Slow	Arthur Connelly
Photographer	Charles Thaw
Rags	Eugene Sheldon
Jack	Arnold Kiralfy
Jill	Dora Lambert
Margery Daw	Grace Cannon

A musical extravaganza called Mother Goose was presented last evening at the Fourteenth Street Theatre for the first time here. The book was credited to Edgar Smith and Louis De Lange, and it is to be presumed, therefore, that these gentlemen have rewritten George Bowles' extravaganza, Bo-Peep, which had a rather brief road career last season, for the production in the main was assuredly that put forth by Mr. Bowles. Frederick Eustis' music for Bo-Peep is again in evidence, and Frederick Gagel has contributed some additional numbers. There was a large audience.

The action of the entertainment begins with the escape of certain fabled notables from Mother Goose's book and their arrival at the excellent village of Banbury Cross, where occur sundry astounding things. Politics are in a bad way at Banbury Cross, and the various diverting personages whose exploits used to delight us in nursery days are pretty much confused. There is a scene picturing Mother Goose's school-room and another showing the Banbury fair. Jack Horner and Little Bo-Peep fall in love with each other and are married, and Jack is subsequently appointed to a very fat office in the dominion of King Cophetua. The other characters disport themselves in many ways, carrying out the popular notions of their particular predilections, all linked together by a vague pretext of plot that excuses their several existences.

The estimable but misguided women who decided recently that the immortal writings of the real Mother Goose were not fit stuff with which to regale the infant mind, must have seen this arrangement of the noble fables when it was exploited in the unreceptive provinces. The arrangement seen last evening ranged from fair to blithering, and the quality last named was often dominant. The idea of staging Mother Goose was happy if not original, but its execution should have been in the way of a dainty fairy play, a fabric of the fascinatingly droll juvenile charm that Lewis Carroll could have made, not an affair burdened with topical gags, harrowing low comedy and archaic humor. There is an atmosphere about Mother Goose's rhymes, no matter what the literary lights may say of them, and that atmosphere did not appear in the Fourteenth Street production. Imagine our old friend Simple Simon catching a pair of corsets on a fish line! Fancy Boy Blue and Jack Horner engaging in a glove contest! Poor old Mother Goose must have slept uneasily last night, and her ears must have burned with a bright red light.

Olive Redpath as Jack Horner was charming, and so was Kitty Mitchell as Boy Blue. Jessie Villars made herself immensely popular as a tawdry Sally Waters; Marie Celeste as Bo-Peep was pretty and sang nicely; Ida Mulle got somewhat out of her line as a low-Dutch Mrs. Sprat, and the Countess von Hatzfeldt was a comely Goody Two-Shoes.

Willard Simms and Alexander Clark pleased the audience as Simon and Peter Piper, and probably it was not their fault that their lines and business were not always in what there was of a picture. James Horan was honestly, legitimately amusing as Jack Sprat and sang capitally. Hubert Wilke was excellent as King Cophetua, and Frank Blair was an acceptable Mother Goose. The Beasey Children scored splendidly in their musical turn, and there were specialties by other folk that had been seen in vaudeville. The minor roles were well cast, and the chorus was uncommonly tuneful and generally presentable.

The costumes and scenery were pretty and showy, and the stage was carefully managed by Max Freeman.

American—Faust.

The final week of the Castle Square Opera company's season at the American Theatre began last night with the performance of Faust. The opera, which has been sung a number of times this year and last by the organization, was presented in quite as admirable a fashion as upon the former occasions.

The principals and chorus were at their best, and were given the warmest applause that has been heard at the American in many a day. And this, in truth, is saying a very great deal. During the week Il Trovatore, Romeo and Juliet, and Aida will be revived, bringing forward all of the favorite members of the excellent company.

In the title-role Joseph F. Sheehan acquitted himself in his accustomed creditable manner; Homer Lind as Valentine sang and acted well, and O. P. Regneas was a satisfactory Mephistopheles. The artistic treat of the performance was Yvonne de Treville's impersonation of Marguerite—a part for which she is as well suited physically as she is in vocal accomplishments. The chorus, especially in the soldier's song, was above reproach.

Next Tuesday, May 9, We 'Uns of Tennessee will be presented for the first time at this theatre.

People's—An American Hero.

Clint G. Ford and Lillian Ford headed a company that presented the five-act melodrama, An American Hero, at the People's Theatre last night. The play leads from a murder in New York by the spendthrift in the first act, through an embarkation, a sea voyage, shipwreck, and a meeting on a lonely island in the tropics to the final vindication of the hero. The house was not large and the company, as a whole, was inferior to some that Manager Sheldon has presented this season. Clint G. Ford played the title part of Colonel Sidney Lee Polk acceptably, and Mrs. Ford acted the part of Mrs. Van Ranseller with considerable vigor.

Perhaps the most artistically prominent of the supporting company was Helaine Hadley, whose excellent work in the ingenue role newly called attention to her unusual promise as an actress. Others in the company were Joseph P. Winter, George R. Sprague, James E. Mason, Maurice Pike, and Marie Kinzie. Next week, The Police Inspector.

Manhattan—By the Sad Sea Waves.

Matthews and Bulger's hilarious farce, with the lugubrious title By the Sad Sea Waves, began an engagement at the Manhattan Theatre last night, with Anna Held in place of Rose Melville as a feature. The play has been changed a trifle from what it was when performed recently at the Herald Square, but in the main it is the same laughter-provoking pot-pourri, and the members of the company made the same personal successes. Anna Held, though by no means as novel in her work as was her predecessor, was nevertheless charming and a welcome addition to the company.

Columbus—Yon Yonson.

Yon Yonson, with Ben Hendricks in the title role, is the offering at the Columbus this week. It is a picture of life among the lumbermen, and offers opportunities for serious and mirth provoking contrasts. A lumbermen's quartette and several sensational scenic effects, including the break in a log jam, are special features. Associated with Mr. Hendricks is a capable company that includes Annie Mack Berlein, Georgie Bryton, Beatrice Norman, Belle Francis, E. J. Mack, James H. Bradbury, Ben Lodge, Arthur Earl, and George Lynn.

Grand—A Female Drummer.

Charles E. Blaney's highly successful farce-comedy, A Female Drummer, returned last night to the Grand Opera House and drew a very large audience. Johnstone Bennett, Nellie O'Neill, Willis P. Sweetnam, George Richards, Eugene Canfield, Helena Salinger, the Imperial Quartette, and the other favorites were applauded as heartily as ever, and the play promises to do another big week on the West Side.

At Other Playhouses.

DALY'S.—The Great Ruby goes on to large business. The one hundredth performance will be given on Friday night, and nothing but torrid weather can stop the run.

LYCEUM.—This is the final week of Rupert of Hentzau.

MADISON SQUARE.—Annie Irish assumed the part of Mrs. Gertrude West in Because She Loved Him So last night.

WALLACK'S.—The Cuckoo has begun its second month.

BIJOU.—The Purple Lady has gone stronger since the reappearance of Etienne Girardot and the coming of Laura Burt to the cast. The orchestra last night played patriotic pieces. A special matinee is announced for Friday.

EMPIRE.—Lord and Lady Algy will give way next week to Maude Adams in Romeo and Juliet.

NEW YORK.—The succes of The Man in the Moon is notable.

WALLACK'S.—Julia Marlowe's time at this house has been extended.

STAR.—The White Heather, presented by a company headed by Alice Fischer, is this week's attraction.

AMATEUR NOTES.

Princeton University students will present a Captain Kidd burlesque at the Princeton Casino on May 13.

The Georgetown, D. C., University Dramatic Club played King Henry IV. last Tuesday, the cast including Frank Byrnes, George Leo, Mullally, John McAleer, C. Moran Berry, John J. Neenan, James F. Hilton, J. L. Cullen, John D. Riley, Charles V. Moran, Stephen A. Douglas, Stanley Brady, Francis V. Murphy, James A. Cowardin, John Timmins, Courtlandt Kiernan, L. Louis Lauve, Edward L. Byrne, and William Wirt Culbertson.

The Idle Players gave a successful performance of I've Written to Browne, in aid of the Little Mothers, at the Happy Day House in this city on April 29, the cast including Florence Speiman, Clara Howard, Belle Morgan, Henry Haviland, Calder Johnston, Alexander Russell, and Frank Plowright.

The last monthly performance of The Amaranth of Brooklyn for this season took place Wednesday evening, April 26. The bill was Trilby, with Helene Wintner in the title-role, and Harry C. Edwards as Svengali. Stage Director Alfred Young was also in the cast.

NOTES OF NEW THEATRES.

The erection of a new theatre is contemplated at Owosso, Mich.

A $20,000 theatre will be built at Chippewa Falls, Wis., by Justice Marshall, of the Supreme Court of that State.

The new Occidental Theatre, Eureka, Cal., seating 2,000, is in readiness for opening. Manager J. J. Loggie has adopted a schedule of popular prices.

ENGAGEMENTS.

Sophie and Daisy Rudd, for Zaza next season.

Jessie Mackaye, with De Wolf Hopper.

Campbell Gollan, who will play Tybalt in Maude Adams's production of Romeo and Juliet, has been engaged by Daniel Frohman for next season.

Robert Leeland, to play Hal Reid's original role in Knobs o' Tennessee. Mr. Lee and opened at South Chicago, Ill., and scored a decided success.

Mazie Ritchie, Emma Desmond, Harry M. Hicks, George Bedee, and William Griggs, re engaged for The Missouri Girl next season.

Reeves Smith, for the Empire Stock company.

Marie Fellows, late of the Chase-Lister company, for the Ewing-Taylor combination

THE STOCK COMPANIES.

Frank M. Kendrick, whose portrait appears above, has had a very pleasing engagement with Colonel Meffert's stock company at Louisville for the past twelve weeks. Mr. Kendrick has been successful in the parts of Julius in Winchester, Spinks in Gloriana, Nam Peppys in Nell Gwynne, Abija Peabody in Two Nights in Rome, Picard in The Two Orphans, Henry Dore in Married Life, the Chinaman in My Partner, Moss in The Ticket of Leave Man, and in other roles.

* *

Ralph E. Cummings and his stock company, at the Lyceum, Detroit, devoted last week to an elaborate production of Camille, while the present week is divided between five performances of A Gilded Fool and five of Captain Swift. Grace Atwell, Mr. Cummings' leading woman, won new laurels by her performance of Camille, as did Mr. Cummings as Armand and Julia Hanchett as Madame Prudence. It was Miss Hanchett's first appearance in Detroit since her illness a year ago, and she received a hearty welcome.

There was a pretty incident in the performance of A Parisian Romance by the Imperial Theatre Stock company, St. Louis, April 22. On that evening Mr. and Mrs. Frank Losee (Marion Elmore) made their last appearance with the company, and when, in the scene at Baron Chevrial's dinner, it came Miss Elmore's turn to make a speech, she substituted for the lines of the part a few words of farewell, in which she told how pleasant her association with the company had been and with what regret she left it. Then Gus Weinberg responded, and Lawrence Hanley did likewise. The speeches came right from the heart, brought tears to many an eye, and the audience wasn't quite sure whether it was in the play or not, but knew that there was something wonderfully real in it all.

* *

Robert Neil, who has played the leading heavy roles with the Columbia Stock company, Newark, this season, had his benefit last Monday. The theatre was crowded. Delegations from the Elks, Heptasophs and other societies were present. Mr. Neil was almost buried beneath the floral tributes, but was extricated that he might receive a handsome umbrella as a gift from his fellow Heptasophs. The play presented was Shadows of a Great City, in which Mr. Neil played the hero, by courtesy of H. Coulter Brinker, the leading man of the company, who himself became the villain for the occasion. Both made hits in their roles, and Una Abell, Virginia Jackson, Amy Stone, Joseph Totten, and the rest of the company aided in an all-around good performance. The Wife is this week's bill.

H. W. Nowell and Frank Opperman have been specially engaged for the production of The Three Guardsmen by the Columbia Stock company.

* *

The Neill company closed its second Winter season at the Pike, Cincinnati, April 29, completing a record in that city of fifty weeks. These, with two Summer seasons in the Northwest, aggregate over 100 weeks of continuous work for the veteran members of the company. The coming Summer season will open at St. Paul May 25. James Neill, Edwin Neill, Edythe Chapman, Robert Morris, and George Bloomquest will go by steamer via the Ohio and Mississippi rivers, from Cincinnati to St. Paul. The roster of the company for the Summer season embraces the following names: James Neill, Herschel Mayall, Joseph B. Everham, Charles Wyngate, Fred J. Butler, George Bloomquest, Robert Morris, Emmett Shackelford, Edwin Neill, J. C. Mylatt, Edythe Chapman, Lilla Vane, Sandol Milliken, Agnes Maynard, Angela Dolores, Mary Forbes, Lucille José, and little Adelaide.

* *

The Grand Stock company, of Indianapolis, closed a most successful season of twenty-nine weeks April 29. The company has disbanded and the members have scattered as follows: Manager J. J. Murdock has gone to Chicago, where he will assume the management of the Masonic Temple Roof-Garden; C. A. Wagner will accompany him as an assistant; Stage-Manager Walter Clark Bellows, together with Katherin Fields, Lillian Daily, David Miles, Herman A. Sheldon, and Frederick Conger, leaves for Denver to join the Walter Clarke Bellows Stock company at Elitch's Gardens; Lavinia Shannon, Winona Bridges, Marion Berg, and Hardee Kirkland return to New York; Howell Hansel will spend the Summer on board his yacht, the *Don't Worry*, and Allen Patton goes with the Thanhouser-Hatch Stock company, Atlanta. Salome Stevens returns to her home in Cincinnati, and James Bradford remains in Indianapolis. Scenic-Artist C. H. Ritter and his assistant, Lloyd Livingston, go to Chicago to commence work on scenery for a new production of Arizona.

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The Silver King was the offering at the Girard Avenue Theatre, Philadelphia, last week. Walter Edwards, as Wilfred Denver, made an excellent impression and was ably assisted by George Barbier, Edwin T. Emery, Edwin Middleton, Wilson Hummel, Gilbert Ely, Colin Campbell, Percy Cook, and Charles Silk. Valerie Bergere did most creditable work as Nellie Denver. Others in the cast were Emma Maddern, Beatrice Ingram, and little Carrie Burbeck. The Charity Ball this week.

* *

Helene Du Carte, of the Bowdoin Square Theatre Stock company, Boston, gave a supper party at her apartments in the Rexford last Wednesday in honor of Katherine Angus, of Brother for Brother. It was pronounced by all a most enjoyable affair. Miss Angus will again be Miss Du Carte's guest this week at "Windemere," Chelsea, Mass., where Miss Du Carte will rest a few weeks before leaving for Dawson City, Alaska.

* *

John J. Farrell, the new leading man of Hopkins' Stock company, at the St. Charles Theatre, New Orleans, has followed the hit he made as Perry Bascom in Blue Jeans with another as Salem Scudder in The Octoroon. Mr. Farrell is now an established favorite in New Orleans.

* *

At the Théâtre Français, Montreal, Alone in London last week played to big business. The cast was an exceptionally large one and the company did capital work. Benjamin Horning's Biddlecomb was an exceedingly clever bit of work. Thomas McGrane, Walton Townsend, and Morris McHugh gave good performances. The best work of the piece was done by Harry W. Rich as Charley Johnston, the starring actor. Richard Sherman, L. C. O'Brien, and Daniel Rae also deserve mention. Drew A. Morton played Robert Burnaby in addition to managing the stage. Edythe Vaughn made her reappearance in the company, playing Tom Chichwick in a very capable manner. Moths is presented this week.

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The Summer stock company at the Gem Theatre, Peak's Island, Me., will be managed during the coming season by James O. Barrows.

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Hannah May Ingham has been re-engaged as leading woman of the Henry V. Donnelly Stock company at the Murray Hill Theatre for next season.

* *

David Miles has been engaged with the Walter Clarke Bellows Stock company, at Elitch's Gardens, Denver.

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Nellie Granville has joined the La Belle Park Stock company, Paducah, Ky.

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Walter D. Greene, of the Woodward company, Kansas City, has attracted the favorable attention of the local critics by his extreme versatility, his roles in four weeks comprising Jack Chesney in Charley's Aunt, Jim Dixon in The Fatal Card, La Perrin in A Fair Rebel, and Corèze in Moths.

REFLECTIONS.

E. M. Groot will assume the management of the Yates Lyceum, Penn Yan, N. Y., on July 1.

John C. Carlyle, comedian and soldier, is at St. Vincent's Hospital suffering from the wounds he received in the Santiago campaign. After returning from the front he played for two weeks with Monroe and Mack's company, but his strength was not equal to the task, and several months ago the Actors' Fund sent him to the hospital. It is feared that Mr. Carlyle will lose his right leg; and this operation will necessitate his remaining in the hospital all Summer. He would be pleased to receive there his friends in the profession.

Harry Bagge, leading man of The Prodigal Daughter company, had a narrow escape from serious injury last Wednesday night at the Star Theatre. While taking the last hurdle, in the steeplechase scene, both girths of the saddle broke, throwing Mr. Bagge beneath his horse. He was considerably bruised by the fall, but pluckily remounted, finished the scene and continued with his performance.

Herbert Dillen, musical director, closed his second season with Kelly and Mason's Who is Who, on April 22. After spending several weeks at Senecaville, Ohio, he will return to New York.

Walter Clark Bellows, who has staged a number of New York productions and who this season managed the stage at the Grand Opera House, Indianapolis, returned to this city last week to superintend the production of We 'Uns of Tennessee, at the American Theatre.

W. H. Hartigan, who has been touring the West in Dr. Jekyll and Mr. Hyde, will close his season in that play shortly. He will then appear, under the management of E. M. Lord, in Monte Cristo for a two months' preliminary season, after which he will produce his new play, Judas Maccabeus.

The remains of Francis Wagner, the old ballet master who died in this city last week, were taken charge of by the Actors' Fund. The funeral services were held at St. Leo's Church, the Rev. Father Ducey officiating. It is said that Francis Wagner really died of privation.

Elmwood Opera House, South Framingham, Mass., which was burned on Feb. 12, 1899, will not be rebuilt.

A. H. Simonds, manager of the Taylor Opera House, Trenton, N. J., was in town last week. He reported business at his theatre this season the best he has enjoyed in years.

Charles L. Carter and Mary Page Collins were married at Warrensburg, Mo., April 12.

Lillian Emery will hereafter be known as Lillian Hale Emery, having decided to use her full name for stage purposes.

Miriam Nesbitt closed with At the White Horse Tavern on Saturday and opened yesterday at Washington with the Lyceum Theatre Stock company in Trelawny of the Wells.

A. H. Sheldon, whose management of the People's Theatre will end with this season, has leased the Third Avenue Theatre for five years and will reopen it in August, offering the line of attractions shown recently at the People's.

Kelly and Mason will be seen next season in a new three-act comedy, entitled, An Easy Mark, by H. A. Du Souchet. Their season will open in August, under the management of C. A. Burt.

There is no sure way to get an engagement. If advertisements in THE MIRROR were infallible; they would be worth a fabulous amount of money. They are very valuable and not expensive. Professional cards are often effective out of all proportion to their cost. Specimens and rates will be sent on application to Room 1, MIRROR.

Philip Marchette, the ballet master, was seriously injured last Thursday, in alighting from an Eighth Avenue trolley car. His foot was caught in the step and he was dragged for some distance.

Richard B. Leech, a coal dealer, had an epileptic fit in the Park Theatre, Brooklyn, last Thursday, during a performance of Martha. He was removed to his home.

A divorce was granted in this city last Thursday, separating Cissy Loftus from her husband, Justin Huntly McCarthy.

Duncan Clark will go to Hot Springs, South Dakota, to recuperate from his recent illness.

Emmet Deney has closed his season with Chattanooga.

On Saturday night Mrs. Ettie Henderson retired from the management of the Academy of Music in Jersey City, having leased the theatre to Charles Frohman for two yars. Mrs. Henderson has managed the Academy for ten years. Previously to that it was conducted by her husband for five years.

The office of Samuel French has been removed to much larger quarters at 24 West Twenty-second Street, adjoining its former location. T. Henry French is preparing to leave for Kansas City to defend his rights to the American control of Jim the Penman. Mr. French says that Howard and Doyle claim these rights, and he has a letter from Lady Young, owner of the play, establishing his sole property in the play.

A supposed lunatic was arrested on Friday at the Comedia Theatre, Madrid. He carried sundry weapons, and it was believed that he had meant to slay the Queen Regent of Spain, who was present.

Richard Mansfield has taken out a life insurance policy for $100,000.

Tunis F. Dean has been engaged to go in advance of The Christian next season.

Frank J. Martin, of the Cleveland *Plain Dealer*, is visiting New York.

The large fence enclosing the property on which the Windsor Hotel stood has been leased by Augustin Daly, and they are decorated with painted scenes from The Great Ruby.

Alice E. Ives is the author of an article on Women as Dramatists in the May number of *Frank Leslie's Magazine*.

Next Sunday evening Bertha Markbreit will make her annual appearance at the German Theatre, Cincinnati, in a charity performance. Mrs. Markbreit has translated into German Harrison Grey Fiske's adaptation of Daudet's The Queen of Liars, and will herself be seen in the role of Marie Deloche.

Howard Kyle and Lucius Henderson have organized a company that will sail this (Tuesday) afternoon on the Clyde Line steamer *Iroquois* for Charleston, S. C., where they will play a special engagement during the reunion of the Confederate Veterans in that city next week. Besides Messrs. Kyle and Henderson the company includes Eva Taylor, Samuel Edwards, Mabel Florence, Misses Varney, and Whitsall and Frank Kelly. Friends, Moths, and Esmeralda will be the repertoire.

Coralie Clifton, who for many months has been seriously ill with appendicitis, has fully recovered, and is now back in town, having spent several weeks in Rochester, N. Y., to recuperate. Miss Clifton is looking and feeling better than ever.

John Laughlin, manager of the Lyceum Theatre, Buffalo, has spent several days in the city. Mr. Laughlin will open a new theatre in Niagara Falls next September. It is now building. His Lyceum has had a most successful season. It is the money-making theatre of Buffalo.

Mrs. Fiske and her company will present Love Finds the Way and A Bit of Old Chelsea at the Fifth Avenue Theatre on Thursday afternoon, May 11, for the benefit of the Vassar Students' Aid Society.

Edwin Forrest Lodge, No. 2, A. O. O. F., will meet next Sunday.

Adonis will be revived next week at the Bijou, with Henry E. Dixey and a majority of the cast seen lately in Philadelphia.

A sensational rumor went forth last week that Alma Dalma was imprisoned in Morocco, but it turned out to be a press agent's dream.

After their closing performance at Bridgeport, Conn., April 29, the Jefferson De Angelis Opera company had a jolly stage party and general good time preparatory to enjoying their vacation. Besides the members of the company Manager B. D. Stevens, Business-Manager John W. McKinney and Treasurer Thomas De Angelis and a few invited guests were present.

Frank Tannehill, Jr., is staging Mlle. Pilar-Morin's production of Ma Cousine. Hugh Quarles is manager of the enterprise, and St. John Lewis is painting the scenery.

Alfred Fisher has arranged another attractive bill for the old seafarers at Sailors' Snug Harbor to-morrow (Wednesday) night. Mr. Fisher's play, A Precious Lode, shown at the last matinee of the Stanhope-Wheatcroft School, and Thomas J. Williams' farce, Turn Him Out, will be presented by Mr. Fisher, Willison Hays, Val Vogel, Malcolm Duncan, Winson Watson, William Pilgrim, Blanche Collier, Laura A. Parker, Cecile Murray, Nelle Ide, Katie Fisher, and Nanna H. Brown; while Howard S. Starrett will offer his shadowgraphs.

The Corse Payton Comedy company continue to do a phenomenal business at the Newark Theatre. To commemorate Dewey Day souvenir spoons were distributed to women in the audience holding coupon tickets.

Edward Rose, the producer, left New York last Saturday for Boston, where he will begin rehearsing the E. H. Sothern company in the new play to be presented on the road before the season's close.

Caroline Locke is spending a few weeks with with her husband, at Lakewood, N. J. Mr. Locke, of the musical team, Locke and Allman, has signed with Innes' Band for the Summer.

R. A. Barnet's musical extravaganza, Prince Pro Tem, will be revived May 8 at the Tremont Theatre, Boston. Early next season it will be presented in New York for the first time.

Through the Packard Exhange people are being engaged for W. O. Barrow's Peak's Island Summer stock company, and for the companies to present next season The Village Postmaster, A Guilty Mother, Two Little Vagrants, On the Wabash, and others.

Mrs. Frank Oakes Rose is convalescent after a painful operation.

Emma Field is seriously ill with pneumonia at her residence in this city.

The role of the Jewish jeweler in The Fortune Teller was played very successfully in Washington by William Bechtel, the former Ikey Eisenstein in An American Beauty.

Brigham Royce, who plays Fritz von Tarlenheim in Rupert of Hentzau, has been re-engaged for Daniel Frohman's forces for next season.

Alice Judson, Nellie Bergen, Katharine Carlisle, and Alfred Klein will not be in the cast of El Capitan when it opens at the Fifth Avenue Theatre on Thursday night, having withdrawn from the De Wolf Hopper company.

Colonel Peter and Lewis Sells and W. W. Cole, who, with James A. Bailey, own and operate the combined Adam Forepaugh-Sells Brothers' circuses, must entertain a very warm regard for Manhattan, for this city was certainly very good to them. They came here comparatively unknown with their big show and achieved a success that was astonishing, but nevertheless deserved. Of course, the management and staff worked indefatigably to accomplish this result, and that it was done is a splendid tribute to their energy and ability. The show is now regarded as the rightful successor to the Barnum and Bailey show, which will not be seen in this country for several years. The triumph the Sells and Cole won in this city has been well heralded throughout the country, and the show will begin its road tour at the end of its engagement in Philadelphia next week. This week the circus is in Brooklyn.

During the engagement of An Arabian Girl at the Herald Square Theatre the price of admission will be 50 cents to all parts of the house.

Harry S. Hopping closes his season of thirty-two weeks as musical director of Murray and Mack's company on Saturday, at Indianapolis. He will spend the Summer in that city and return to New York in August to open with Fred and Sadie Raymond in The Missouri Girl.

ENGAGEMENTS.

W. J. Sully, Frank Nelson, Frank B. Call, Charles Palmer, George W. Callahan, George W. Fenwick, Albert Brown, Robert Harold, Phila May, Bertha Darrell, for The Sunshine of Paradise Alley next season.

Frank L. Davis and Marie Dudley Davis, with Carl A. Haswin, for Corkett and Tabitha in The Silver King.

Lillian Hale Emery, with Nathan Appell, for The Cherry Pickers next season.

Walter Wayne, for the King Dramatic company next season.

Kate Upper, a graduate of the Stanhope-Wheatcroft Dramatic School, with Richard Mansfield. Nanna Brown, of the same school, with Augustin Daly, for next season.

For J. B. Dickson's Humpty Dumpty: C. H. Marble, as treasurer; G. C. Roberts, as advance agent, and Miss N. N. McLaughlin.

Sara Perry, for the Empire Theatre stock company next season.

Lloyd Bingham, for the lead in Her Atonement, succeeding Orrin Johnson.

Brigham Royce, re-engaged for next season by Daniel Frohman.

James Bradley and Florence Sinnott, for The Village Postmaster next season.

Harry Webster, for Too Much Johnson.

Henry Stockbridge, for Thanhauser-Hatch stock company, Milwaukee.

Irma La Pier, for Anna in Beside the Bonnie Brier Bush.

Charles A. Goettler, for The Bride Elect, to play the Prime Minister.

Bronson and Lewis, for Two Married Men next season.

Fred A. Sullivan, replacing Francis Jones, as Oswald in Ghosts.

Eugene La Rue, with Nathan Appell, for The Cherry Pickers, next season.

Beatrice Goldie, as prima donna of the Summer opera company at the Bastable Theatre, Syracuse.

For We 'Uns of Tennessee, Walter Clark Bellows, stage director; Charles K. French, Harry McArdle, J. R. Smith, Pierce Kingsley, John E. Ince, Jr., C. M. Raphun, and Mrs. C. O. Craig.

Delphine Perrault, for Beside the Bonnie Brier Bush. Miss Perrault's clever work in Two Little Vagrants is well remembered.

Gertrude Dion Magill, for the Thanhauser-Hatch Stock company, Atlanta, Ga.

Charles A. Pusey, for Ward and Vokes' forthcoming production at the Great Northern Theatre, Chicago.

J. H. Shepard, with Kendal Weston, opening as Robert Gray in The Wife.

H. S. Northrup, with Daniel Frohman, for next season.

Charles E. Fisher, re-engaged for Shore Acres, season of 1899-1900, to play Joel Gates.

George Iseral, as treasurer, with The Opium Queen.

James T. Kelly and Charles A. Mason, late of Kelly and Mason, for the principal parts in H. A. Du Souchet's musical farce, An Easy Mark, for next season.

By W. S. Harkins, for his annual Summer tour of Canada: Mabel Eaton, Olive Porter, Flossie Ethel, Lillian Stillman, Joseph Brennan, Barney McDonough, William Farnum, and Martin Cody.

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The daintiest possible foot covering.

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THEATRES AND MUSIC HALLS.

Koster and Bial's.

The bill includes the Phasey Troupe of dancers, the Four Emperors of Music, Griffiths Brothers, comedy acrobats; Cole, Johnson and the Freeman Sisters, colored comedy quartette; the Conn Fredericks Troupe, demon acrobats; Henri French, cyclist and juggler; the Beaumont Sisters, comediennes; Ethel Levey, coon song singer; the Rappo Sisters, Russian dancers; the Three Fortunas, comedy acrobats; Clarenze's Quintette; The Montrose Troupe, acrobats, and Moung Toon and Moung Thit, Burmese jugglers.

Proctor's.

Gilmore and Leonard, the stars of Hogan's Alley, and Ward and Curran, comedy duo, head a bill which includes Sidney Grant and Miss Norton, comedy duo; Joe O'Hare, boy tenor; the Randalles, acrobatic dancers; McPhee and Hill, horizontal bar; McWatters and Tyson, comedy duo; Hal Merritt, mimic; Bryant and Saville, musical comiques; Flood Brothers, acrobatic grotesques; Shedman's dogs; Three Onri Sisters, jugglers; Grace Hazard, comedienne; the Marinellas, flying rings, and the stereopticon.

Palace.

The Russell Brothers as the Irish servant girls and Harriman, the tramp juggler, are the stars of a bill which includes the Rixford Brothers, head balancers; Lillie Western, musical artist; the Silvers, illustrated songs; Pat and Mattie Rooney, dancers; the Tanakas, juggling Japs; Forrester and Floyd, comedy; the Heistons, boot dancers; Henrietta Dreyer, soprano; Pepita and Rosita, dancing specialty; Louis M. Granat, whistler, and the stereopticon, with timely views.

Keith's Union Square.

Ching Ling Foo, the great Chinese fantasist, and his assistants make their New York debut. Rose Melville continues her indefinite engagement in Sis Hopkins' Visit, and Joseph Hart and Carrie De Mar are in their second and last week, presenting Mr. Hart's sketch, The Quiet Mr. Gay. The bill also includes Hughey Dougherty, comedian; Joe Welch, Hebrew comedian; Guyer and Daly, acrobatic comedy duo; Frobel and Ruge, aerial acrobatic comedians; Conway and Leland, the monopedes; Morrell and Evans, and Barton and Ashley, comedy duos; the Australian Trio; Tom Hefron, one-legged dancer; Lillian Dunham, vocalist; Drawee, juggler; Herbert's dogs, and the biograph.

Tony Pastor's.

The bill includes Conroy and McDonald, comedians; Snyder and Buckley, musical comedians; Stewart Sisters, comediennes; Casino Comedy Four; Hedrix and Prescott, dancers; Mike S. Whalien, comedian; Cain and Mack, eccentric comedians; John T. Hanson and Maybel Drew, in My Wife's Cousin; Daly and Devere; comedy duo; Charles Diamond, harp soloist, assisted by Miss Beatrice, saxaphone soloist; Blanche Newcomb, comedienne; Behman and Spaulding, comedy acrobats, and Ziska, the modern Mephisto, assisted by Mlle. Ziska. Tony Pastor sings every evening.

Harlem Music Hall.

Weber's Dainty Duchess company fill a return engagement, with a muster changed somewhat since their former visit. On the programme are the Burke Brothers, the Mimic Four, Aleene and La Rue, Howard and Bland, Kessler and Carrick, and others.

Weber and Fields' Music Hall.

Helter Skelter and the burlesque on Catherine are nearing the end of their run, as the house will close for the season on May 27. Weber and Fields, Ross and Fenton, and the other favorites are still in the cast. The usual olio precedes the burlesques.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—This theatre is closed until further notice, owing to the death of Mr. Jack.

MINER'S BOWERY.—The Metropolitan Burlesquers present two burlesques and olio with Amy Nelson, the Lucifers, Sophie Thorne, Pearl Woods, Kitty Brown, Curtis and Wooly, Nelson, Glinsetti and Demonio, and the Golden Gate Quartette.

LONDON.—The Monte Carlo Girls offer two burlesques and olio showing Sisters Revere, Abacco Brothers, Gallagher and Barrett, the Gotham Comedy Four, Eva Swinburne, William C Fields, and Byron G. Harlan. Miaco's City Club next week.

MINER'S EIGHTH AVENUE.—The Bohemian Burlesquers present the bill seen last week at the Dewey.

OLYMPIC.—The London Gaiety Girls are the attractions.

DEWEY.—The new Broadway Burlesquers are the attraction this week. The company includes Smith and Cook, Le Clair and Leslie, Mitchell Sisters, Carrie Scott, the Three Nevarros, Merritt and Rozella, Madge Fox, Bennett and Rich, and others. The programme ends with a burlesque called Gay Monte Carlo.

LAST WEEK'S BILLS.

PASTOR'S.—Williams and Tucker in Skinny's Finish led a generally excellent bill. That thoroughly delightful little artist, Eva Williams, captivated every one by her perfect picture of quaint, wistful, underfed, smudgy-faced girlhood—the exact type that poor Mike Woolf knew so well how to draw, with which we are all familiar, but which, somehow, no one seems ever to have staged with such absolute, unaffected reality as has Miss Williams. It is too bad that the sketch offers her such meagre opportunity outside the mere low comedy of the type, no chance to reproduce the depth and pathos that goes to make up so much of the character. Mr. Tucker's variegated cleverness came forward also as well as usual and was enthusiastically applauded. His imitations, songs and genuine humor are most enjoyable. The act had ovations daily. Tony Pastor put in some up-to-date parodies and gave Mike Bernard a chance to show a few piano stunts. Wayne and Caldwell scored as before in George M. Cohan's lively sketch, To Boston on Business, making plenty of excuse for laughter and recalls. Jess Dandy got repeated encores for his clever Hebrew impersonation and humorous parodies. The Willett and Thorne Farceurs made their time-honored hit in An Uptown Flat, Maggie Willett and Harry Thorne being capitally supported by James Gaylor and Tiny Graff. Nelson and Milledge were much applauded for their bright work and happy fun in their act, The Secret, which scores unfailingly. Williamson and Stone's coon dancing turn is considerably bettered and goes better than ever. O'Rourke and Burnette offered a neat dancing specialty that was heartily approved. The Sisters Mayo did a pleasing song and dance act, and the others in the bill were the Rice Brothers, the Lesters, Etta Victoria, John T. Cody, and La Clede and Raymond.

KEITH'S UNION SQUARE.—Rose Melville, fresh from her signal triumph in By the Sad Sea Waves, began an indefinite engagement here last week. That General Manager Albee made no mistake in picking her out as a drawing card was proven by the overwhelming houses at each performance, and the enthusiasm with which her impersonation of the quaint, awkward rural maiden was received. Her Sis Hopkins is a wonderfully fine character study, and every accent, inflection, gesture and movement is in perfect accord with her conception of the girl who "don't believe in doin' nuthin' for nobody that won't do nuthin' fer you." It is a good thing that Miss Melville was finally "discovered." Talent such as hers is rare indeed, and it is pleasant to be able to record the fact that she has at last received her just due at the hands of managers and public. The vehicle chosen for her appearance in vaudeville is a sketch called Sis Hopkins' Visit, arranged for her by Carroll Fleming, who, by the way, deserves the greatest credit for the manner in which he is looking after Miss Melville's interests. The sketch contains all of the lines which have been used by Miss Melville in the past, as well as a lot of new material, introduced to show her specialty to greater advantage than before. All of her odd expressions caused the audiences to laugh immoderately, and her singing, "snakentine" dance and bathing scene were accompanied by expressions of boisterous mirth. The song "I've Waited, Honey, Waited Long for You," which is becoming one of the most popular ditties of the day, brought the little sketch to an effective finish. Richard Ridgely, Francis Denton, and Laura Denio rendered the star excellent support. The scenery, especially painted for this engagement, is exceedingly pretty, and every detail was attended to with the care which always characterizes productions at Keith's. Jolly Joseph Hart and clever Carrie De Mar played a return engagement in Dr. Chauncey's Visit, Mr. Hart's bright sketch, which is a conglomeration of witty lines, funny situations and up-to-date songs. The audiences smiled, giggled, laughed and screamed by turns, and the popular stars were recalled again and again at the finish of the skit. A new song by Mr. Hart, called "Pack Your Trunk and Go to Harlem," made a decided hit. Gus Williams and George Thatcher won laughs with their monologues. Elizabeth Murray, the Boston favorite, made her New York debut, and scored an immediate and pronounced hit with an original rendering of some coon songs. She has a quiet method, but it is far more effective than the boisterousness which characterizes the work of so many women who devote themselves to the singing of rag-time melodies. Miss Murray is a decided acquisition to vaudeville and she may always count on a hearty welcome whenever she returns. She sang Paul Dresser's "He's Jes' a Little Nigger, But He's Mine, All Mine" particularly well. Walz and Ardelle, and Ellsworth and Burt scored heavily in comedy sketches. The Eddy Family, Lew H. Carroll, Lozell, Kriesel's dogs, Sidonia, Hedrix and Prescott, the biograph, and the stereopticon were also in the bill.

PALACE.—Henry Lee in his unique and artistic entertainment, Great Men, Past and Present, headed the bill. He impersonated Bismarck, Pope Leo XIII., Rudyard Kipling, General Grant, General Lee, Richard Croker, and Admiral Dewey, with a complete change of costume and appropriate lines for each. Applause followed each impersonation, and Dewey was greeted with an ovation at every performance. George Felix and Lydia Barry repeated their hit in their sketch, The Vaudeville Craze. Bertha Welby, supported by Baby Welby, Grace Welby, Irving Chauncey, and George K. Henry, presented A Little Brick with much success. The play has a pretty story and it pleased the patrons of the Palace immensely. Ward and Curran were amusing in their droll farce and Mr. Curran's songs made their accustomed hit. Pretty Louise Gunning, the Scotch lassie, sang the songs dear to every Scotchman's heart and won well merited encores. Her voice is remarkably sweet and true, and her manner is winning. The Cardownie Troupe danced very nimbly. Hal Merritt, who has improved wonderfully, scored one of the hits of the bill with some imitations in his sketch, Luncheon at 2. Sidney Grant and Miss Norton were warmly welcomed and made their accustomed hit in their drawing room sketch. Mr. Grant's imitations and Miss Norton's monologue are as good as ever. The Randalles, the Marinellas, George E. Austin, Gilbert Girard, and Anna Wilkes were also in the bill. Hugo Marks, the pianist, who was transferred last week from the Twenty-third Street house, was encored for his excellently rendered solos.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Even the warm weather of last week made no perceptible difference in the attendance at this popular house, and the large crowds got the value of their money in good fun and good music. Helter Skelter grows brighter with every performance and the burlesque on Catherine retains its popularity wonderfully well. The three Merkel Sisters, graceful and accomplished acrobats, and Weston and Breen, club jugglers, were in the olio.

PROCTOR'S.—Clifford and Huth appeared as the headliners in their always popular sketch, A Chappie's Call. The new songs that they have introduced are as bright and pleasing as the old ones and were sung with all the vim and unction that these two artists put into every detail of their performances. The Rixford Brothers, who appeared here for the first time, were enthusiastically applauded for their exceedingly clever musical head balancing. Their act is one of the most thoroughly enjoyable seen here in many a day. A. O. Duncan appeared in his amusing ventriloquial performance. He keeps his act well up to date and his introduction of timely jests assures him the continued favor of the public. Harrigan, the comedy juggler, made his farewell appearance before audiences that will miss him sadly. The illustrated songs of the Silvers made the customary hit, "'Mid the Green Fields of Virginia" being the most appreciated. Jennie Satterlee and her company appeared in the new farce, Who's Safe. The work of the star and her associates was clean cut, bright and thoroughly artistic, and the sketch went with a dash that assures its popularity for some time to come. The Wilson Family made a pronounced hit in an act that combined magic, music and mirth. A colored conjurer being something of a novelty, Mr. Wilson's tricks were the more highly appreciated, and the songs, by all the members of the family, were amusing in the extreme. The piano solos by Fred H. Watson were spirited and pleasing, and were greatly enjoyed by the audience. Others on the excellent bill who won well deserved applause were Alf Holt, the Tanakas, Nellie V. Parker, Pepitta and Rositta, and Lawson and Namon.

KOSTER AND BIAL'S.—Willard Simms made the hit of the bill with his imitations and the audiences couldn't get enough of him. He is a thoroughly conscientious artist and works hard from the start to the finish of his act. His imitation of the antics of the tough singers fairly brought down the house. He was ably assisted in his pantomimes by Jennie Graham. Ethel Levey was a newcomer and scored with her lively coon songs, which she sings with much spirit. The Griffiths Brothers, Henri French, the Sisters Rappo, the Montrose Troupe, Kelly and Ashby, the Three Fortunas, Delmore and Lee, the Beaumont Sisters, the Fredericks Troupe Moung Toon and Moung Thit, Clarenze's Quintette, and Johnson and Dean continued to please.

HARLEM MUSIC HALL.—The Highball Family was presented by Mr. and Mrs. Edwin Milton Royle and their clever little company. Pretty Mary Dupont divided honors with the stars. Canfield and Carleton were heavy scorers in The Hoodoo, which gives Mr. Canfield plenty of chance for eccentric comedy business. Yorke and Adams sang and talked in Yiddish dialect with their usual success. They are constantly changing their material, keeping it right up-to-date. Solaret's beautiful dances, with marvelous electrical effects, won much applause. Other acts on the bill were those of Smith and Fuller, Gilbert and Trixeda, Sadi, and Wormwood's trained dogs and monkeys.

The Burlesque Houses.

SAM T. JACK'S.—The bill remained unchanged outside the olio, which presented Madge Fox, Gladys St. John, Lucie Lane, Sinclair and Carlisle, Gorman and Proctor, and Campbell and Beard, to the usual business. The house was closed on Friday and Saturday owing to the death of Mr. Jack.

MINER'S BOWERY.—Fred Irwin's Majestic Burlesquers moved down town and showed the bill seen the week before at the Eighth Avenue, to good business.

LONDON.—Abe Leavitt's Rentz-Santley company appeared in town for the last time this season to their regulation big audiences. The burlesques, led by Lottie Elliott, went with customary cheerfulness, and the radiant Sisters Engstrom ran away with the olio honors in dresses and songs both new and stunning. Newcomers in the bill were the Kumins, and Ford and Dot West, who went well, while Richard Ward, Johnston and Gorman, Charles Robinson, and Ed Johnston were the others.

MINER'S EIGHTH AVENUE.—The Gay Morning Glories returned for a prosperous week on the West Side.

DEWEY.—Miner and Van's Bohemian Burlesquers played a return engagement and scored their usual success in an excellent bill made up of a smart olio and the burlesque A Scrambled Egg. Billy B. Van and Vevie Nobriga carried off the honors among the specialists with their bright sketch, in which they are assisted by four darkies. Evans and Vidocq's back talk, Johnson, Davenport and Lorella's acrobatic antics, the dancing of the three Franchonetti Sisters, the comedy sketch by Fisher and Jansen, and the warbling of Myrtle Tressider, assisted by Bobbie North, the newsboy tenor, were all applauded. The entire company appeared to advantage in the burlesque.

BROOKLYN SETS NEW FASHION.

To the dear old town of Brooklyn, which is now, by the way, part of Greater New York, must be given the credit for introducing a new fashion of showing appreciation to actors for the pleasure they have given an audience. Time was, in the dim past, when big bouquets and floral pieces were considered the best mediums for the conveying of good wishes, but that is all out of date now, as far as Brooklyn is concerned, at least.

This is the way it came about. On Thursday afternoon last Weber and Fields' entire Broadway Music Hall Stock company, orchestra and all, journeyed across the Bridge to give Hurly Burly and Catherine at the Montauk Theatre for the benefit of Brooklyn Lodge, B. P. O. Elks, of which Weber and Fields are members. At the conclusion of the performance, which was an immense success from every point of view, a committee stepped upon the stage and the chairman, in a few well-chosen, business-like words, proceeded to call the principals of the company out one by one and present them with a beautiful piece of furniture. Weber and Fields got gold chairs, Peter Dailey received a brass bedstead, Ross and Fenton got fancy chairs, and Manager Teller was handed a sideboard. Fay Templeton carried off a writing desk, and David Warfield and John T. Kelly got handsome lounges.

Three cheers for good old Brooklyn! If her example is followed we may see some strange things in theatres on first-nights hereafter. When Sir Henry Irving produces Robespierre next season he will be called before the curtain and instead of a horseshoe of roses or a laurel wreath he will be handed an improved folding bed or an upright piano. Imagine Richard Mansfield, after one of his characteristic first-night speeches, being presented with a Turkish rug, a set of dishes, or a carpet-sweeper!

In spite of her annexation to New York, Brooklyn retains her individuality, and in this latest exhibition of common sense she has once more shown that in certain respects she is one of the most original cities in the world.

CHIN LING FOO REMAINS.

Chin Ling Foo, the Chinese conjurer, who has been in the custody of the United States Government for several weeks, pending a decision in his case, was discharged last week by order of United States District Judge Kohlstadt. This decision settles an important point, as it distinguishes Chinese performers from the ordinary laundryman class, who are forbidden to land in the United States. Chin Ling Foo came over as an exhibit to the Omaha Exposition, along with a lot of other Chinamen, under a special act of Congress, and they were to have left for their homes when the exposition was over. Chin Ling Foo and his assistants decided to remain, and were engaged in entertaining the patrons of Hopkins' Theatre in Chicago when they were taken into custody. As soon as it was learned that the performers could remain in the United States General Manager Albee made arrangements for their appearance on the Keith circuit, and they are in the bill at the Union Square this week.

R. G. KNOWLES IS HERE.

R. G. Knowles, the American comedian, who has made himself solid with the British public, gave his friends on this side a surprise last week by appearing suddenly on Broadway without having given any two weeks' notice of his intention of visiting New York. He held levees all along Broadway and was kept busy receiving the hearty hand-clasps of his numerous acquaintances. To a MIRROR man he said that he was over here on a short visit, simply for recreation.

DEATH OF SAM T. JACK.

Sam T. Jack, the well-known and popular manager, died at his residence, 336 West Thirtieth Street, New York, on April 27. He had been ill for several months with cancer of the liver and had tried all sorts of treatment for it in vain. He had visited Hot Springs, Va., and West Baden, Ind., and returned from the latter resort only a few weeks ago. He had been under the impression for a long time that his trouble was rheumatism, but when he learned the nature of his illness he decided to remain quietly at his home here, under the care of the best physicians, who did all in their power to allay his suffering. An unusually severe attack seized him on Thursday, and he passed away before relief could be administered. His wife and brother were with him at the end.

Mr. Jack was born in the foothills of the Alleghany Mountains, near Pittsburg, Pa., about forty-six years ago. His parents shortly afterward removed to Oil City, Pa. He was being educated with a view of having him engage in the occupation of civil engineering when he made up his mind to become a showman. He joined a circus and experienced the ups and downs of circus life for several seasons. In 1872, after a disastrous accident to the circus with which he was then connected, he became manager of a circuit of theatres in the oil region of Pennsylvania, which he conducted with much success. His next big venture was a large floating theatre, which sailed up and down the Mississippi and Ohio rivers, and in which his Marine Minstrels gave performances at all the large cities and towns along the banks of the rivers.

At this time he organized his famous Creole burlesque company, which toured the country under his management for many seasons with great profit. He also organized and sent out any number of burlesque companies under his name, which rapidly became a trade-mark for this sort of attraction. It is said that he never made a losing venture and always met his obligations with the utmost promptness.

He met and married his first wife, Alice Townsend, who was a member of one of his companies, in 1880. She died in 1890. About two years ago he married Emma Ward, who survives him. His brother is his only other living relative.

After establishing himself in a theatre in Chicago, Mr. Jack came to New York and leased the little theatre on Broadway near Twenty-ninth Street, which had been under a hoodoo for several years. He succeeded in making a paying venture of it, giving a performance consisting of vaudeville and burlesque. He was a member of St. Cecile Lodge, F. and A. M., and several other Masonic bodies.

Mr. Jack was a tall, good-looking man of great business ability and quiet tastes. In appearance he resembled a clergyman more than the typical manager. He was affable and courteous, and to those who knew him intimately was a delightful companion. He was kind to those in his employ, but was a strict disciplinarian. He believed in sobriety among his employes above all things, and those who did not share his views on that subject did not remain long with him. He had a number of faithful employes before and behind the curtain, who had been associated with him for many years, and his death is a sad blow to them.

The funeral services were held at Mr. Jack's late residence on Sunday, April 30. The Masonic ritual was read by Charles H. Heyser, of Chancellor Walworth Lodge. The floral offerings were numerous and beautiful. The interment took place at Oil City, Pa., on Monday.

BENEFIT FOR JOHN J. IRIS.

On Sunday, May 7, John J. Iris, the well known and popular vaudeville agent, will be tendered a testimonial benefit by his many friends, at the Star Theatre. A number of well-known performers have volunteered their services as a mark of appreciation of the excellent work accomplished by Mr. Iris in raising the standard of vaudeville by introducing many legitimate performers and by producing high-class comedicttas.

Among the stars whose interests he has looked after are Rose Coghlan, Madame Alexander Herrmann and Leon Herrmann, Minnie Seligman, Camille D'Arville, Oliver Doud Byron, Nellie McHenry, Theresa Vaughn, Minnie Dupree, Mr. and Mrs. Edwin Milton Royle, Marion Manola Mason, Gilmore and Leonard, Louise Thorndyke Boucicault, Harry Woodruff, Burr McIntosh, Annie Sutherland, McKee Rankin and Nance O'Neill, Johnstone Bennett, Auguste Van Biene, Marguerita Sylva, Joe Cawthorne, Jules Levy, and the Vilona Sisters. He also produced Dangerfield, '95, Chums, Holly Tree Inn.

Among the volunteers for the benefit are Rose Coghlan, John T. Sullivan, Nellie McHenry, Gilmore and Leonard, Henry Lee, Burr McIntosh, Johnstone Bennett, Theresa Vaughn, Beaumont Sisters, Vilona Sisters, Musical Johnstons, Jennie Joyce Daly, Conroy and McDonald, Harry Mills and Lizzie Evans, O. B. Thayer and company, and the Four Emperors of Music.

AN IMPORTANT DEAL.

The Lykens-McGarvie company closed a very important deal last week with Frank W. Sanger, by which they have secured control of the Madison Square Roof-Garden for next Summer. Their partners in the enterprise are William T. Keogh and E. J. Nugent, whose Sunday night concerts at the Star Theatre have been very successful during the past two years. The entertainment will be billed as "Nugent's Summer Night Concerts," and none but the best performers will be engaged. In addition to a strong vaudeville bill, a thirty-minute burlesque, with smart comedians and pretty girls, will be used. The roof-garden will be entirely remodeled and renovated, and no expense will be spared to make it one of the most attractive resorts in the city. Everything connected with the garden will be under the personal direction of the managers, who will see that the public get full value for the money they expend, both for entertainment and refreshments. The Lykens-McGarvie company are busily engaged in booking attractions, and they already have a long list of stars engaged.

OFF FOR EUROPE.

Ted D. Marks, the popular international amusement caterer and globe-trotter, who came over from London two months ago and established an American branch of Nathan and Somers, the celebrated European musical, dramatic and variety agents, sails for Europe to-morrow on the *St. Louis*. Mr. Marks has appointed the Lykens-McGarvie company as Nathan and Somers' sole representatives for the United States, and in the future they will transact a general international booking business, sending American acts to all parts of the world and booking European acts throughout America. Mr. Marks will come over to New York once in a while to look after matters which require his personal attention.

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"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy,

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ALAN DALE, *New York Journal, March 8, 1899.*—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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Jeanette Lilford, an artistic character comedienne, is carrying off the honors of the week. As a finished artist in her line she is a desirable acquisition to the Frisco vaudeville field.—*The Bulletin, San Francisco, Cal.*

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BERT HOWARD and LEONA BLAND

"THE RUBE AND THE KID."

Howard and Bland give the most entertaining bit of comedy and music that has been seen on the Academy stage in a long time. Howard tests the anatomy of a piano, playing two airs simultaneously, bending the "Cavalleria Rusticana" intermezzo into rag time, imitating a music-box, and with equal facility playing with feet and hands.—*The Pittsburg Times, April 25, 1899.*

Howard and Bland were the foremost people on the variety programme. Howard and Bland, "The Rube and the Kid," are known everywhere that the word vaudeville has gone. They did not fail to please their audience last night and were greeted with a storm of applause at their first appearance.—*Commercial Gazette, Pittsburg.*

This week—HARLEM MUSIC HALL.

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PREMIER CORNET DUETTISTS.

Re-engaged with STAIR and NICOLAI for coming season. (Third year under their management.) Entire time for Summer booked.

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FRED NIBLO

MONOLOGUE COMEDIAN.

You all know who ALAN DALE is. Well, he visited Proctor's Theatre in New York on Feb. 21 for the purpose of criticising two big stars. After devoting some space to them, he went on to say:

"You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither ——, nor ——. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unwound."

THE ACTORS' FUND BENEFIT.

One of the very best bills ever put together in this city drew a good-sized audience to the Broadway Theatre on Sunday evening last. The occasion was the annual benefit tendered by the vaudeville branch of the profession to the Actors' Fund. The leading artists, managers and agents co-operated and the entertainment was a brilliant success.

Quinlan, the clay modeler, opened the bill, and his faces made hits. John W. Ransone introduced some new Mazet gags as Richard Croker. Zelma Rawlston sang new songs, in her usual captivating manner. "Aunt Louisa" Eldridge's patriotic utterances were liberally applauded. Fields and Ward cracked jokes with great celerity. Weber and Fields did their pool table act, with some new lines for the occasion, and made one of their old-time hits. Lottie Gilson, "the Little Magnet," never looked prettier, and never sang better in her life. She introduced "Jolly Jennie Jones," and also rendered "The Moth and the Flame" and "The Iceman" with great success. E. Weber led the orchestra during her specialty. Rose Melville, assisted by Laura Denio, Richard Ridgely, and Francis Denton, appeared in her delightfully funny sketch, Sis Hopkins' Visit, arranged by Carroll Fleming. It is needless to say that her success was, as usual, immense. Joseph Hart, the jolly comedian, sang several of his latest songs and was forced to bow his thanks again and again. Morton and Revelle kept the audience in roars with their quick repartee and rag-time colloquy. These performers deserve special credit, as Mrs. Morton came over from Philadelphia especially to take part in the benefit.

Emma Carus, the pretty contralto, hurried up from Richmond, Va., so as to be on hand, and, judging by her success, the audience was glad she came. She was accompanied by Max S. Witt, the popular composer, as she had not had time to rehearse with the orchestra. Henry Lee made a sensation by reciting "Hoch, Der Kaiser!" made up as Emperor William, and then changed quickly to his impersonation of Dewey, giving Dewey's famous speech to the German naval officer. The idea was an inspiration, and Mr. Lee reaped his reward in applause. The Troubadour Four sang and danced neatly, and Josie Claflin introduced a serio-comic specialty. The performance came to an end with a drill by the Gatling Platoon, Second Battery, N. G. N. Y. This was decidedly interesting and brought cheers from the audience.

Tim Cronin, Williams and Tucker, and Jess Dandy were on hand, but were unable to appear, owing to the extraordinary length of the programme.

The stage was under the direction of James J. Armstrong, assisted by Joseph F. Vion, John J. Iris, and Maurice E. McLoughlin. Ernest Neyer, the popular leader, conducted the orchestra admirably.

The entertainment was given under the auspices of the following committee: Tony Pastor, B. F. Keith, F. F. Proctor, Weber and Fields, E. F. Albee, L. C. Teller, J. Austin Fynes, H. S. Sanderson, S. K. Hodgdon, James J. Armstrong, Joseph F. Vion, John J. Iris, Smith and Wilson, Robert Gran, Lykens and McGarvie, Hurtig and Seamon, George Liman and H. Brunelle.

WEBER AND FIELDS' PLANS.

The season at Weber and Fields' Broadway Music Hall will close on Saturday, May 27, and a few days later the members of the firm will take a flying trip to Europe. The house will reopen on Sept. 4, with a new burlesque called Paris in 1900, by Harry B. Smith, with music by John Stromberg. The company will be practically the same next season as it is now, and several very popular players will be added. Mabel Fenton (Mrs. Charles J. Ross) will retire to private life at the close of this season, and will devote herself to the care of her husband's new hotel near Asbury Park. It is Mr. Ross' intention to retire at the end of next season, when his contract with Weber and Fields will expire. Weber and Fields intend to maintain the standard of excellence which has brought them so much success in the past, and if possible to improve upon their record, which is exceptionally brilliant.

NO LICENSE FOR JACK'S.

The Board of Police Commissioners issued the annual licenses for the New York theatres last week. Every theatre in the city was granted a license except Sam T. Jack's. It is a strange coincidence that the theatre was closed on account of the death of its proprietor on the very day that the license was refused.

VAUDEVILLE JOTTINGS.

Mr. and Mrs. Arthur Sidman returned to New York on Saturday last. Mr. Sidman is recovering slowly and hopes to be able to resume work at Keith's Union Square on May 15.

Ermani, the mirror dancer, spent two very successful weeks in Boston at the Howard and New Grand. Her press notices were very flattering.

"Banana," a pet monkey belonging to Wormwood's troupe, escaped last week in Harlem.

Mudge and Morton will shortly introduce two novelty instruments in their act. They are meeting with great success on the Keith circuit and are booked in the Summer parks solid until Sept. 25.

Maude Courtenay's success last week at Gilmore's Auditorium, Philadelphia, was so great that she was engaged to play a return engagement next week.

J. Aldrich Libbey is still meeting with success singing "College Chums Forever."

The Casino Summer Theatre, Mansfield, O., will open May 29, continuing until about Sept. 15. Diana will be the feature of the opening week.

The Gilliss Opera House, Kansas City, Mo., has been leased for five years to James Hyde and Philip E. Howard. Mr. Hyde represents Hyde and Behman of Brooklyn, and the firm will use this house for a combination of burlesque and vaudeville attractions. Prices will be low and the management announces a very liberal policy.

Dinkins and Robie's attractions, the Utopians and the Knickerbockers, will be under personal direction of Louis Robie next season. Engagements already made are: For the Utopians—Barton and Ashley, Bruce and Inman, three Gardners, Flynn and Richmond, Sisters Lane, and Gilson and Reynolds; for the Knickerbockers—Alf Grant, Bert Leslie, Rosalie, La Moyne Brothers, Sophie Erbs, Armstrong Brothers, and three Wright Sisters.

Knoll and McNeil will begin a week's engagement at St. Louis on May 28, after which they are booked for Summer engagements through the Southern circuit of Chautauqua assemblies.

Lew Pistel and Mabel Englert were married on April 18 at Norfolk, Va.

Tom Hefron has just closed over the Moore circuit and opens on the Keith circuit, making his fifth engagement on this circuit in fourteen months. He is booked solid to September over the Burt circuit of Summer parks.

Robert Fischer will produce a new sketch, by W. S. Hilliard, entitled The Boston Boy, at the close of his present season with James A. Herne. The principal character, to be assumed by Mr. Fischer, is that of a pugilist on the John L. Sullivan order.

Richard Lyle will give a trial rehearsal of a new sketch at Keith's next Thursday evening.

Leander Blanden announces his intention of going into vaudeville. He gave a trial rehearsal of a new act last week at Keith's.

Derenda and Breen, club jugglers, have again joined hands. They appeared at Weber and Fields' Music Hall last week.

Rogert and O'Brien are at Poli's Theatre, New Haven, this week. They were with Haverly's Minstrels for thirty-one weeks this season, and have missed but one week, playing dates since leaving that organization. They promise a number of novelties for next season.

Ernest Lamson, assisted by Mabel Trunell and Herbert Simon, gave a trial performance of Mr. Lamson's one-act play, A Handy Headache, at Waukegan, Ill., on April 22, and made a decided hit.

Charles Leonard Fletcher is presenting his new sketch, Wanted, a Gent, at Keith's Theatre in Boston this week. After completing the Keith circuit Mr. Fletcher will play the Western circuits. Wanted, a Gent, is from the pen of Willard Holcumb, dramatic editor of the Washington *Post*. Mr. Fletcher has won success from the start in this bright piece, producing it originally at the Bijou Theatre in Washington last Winter, but serious illness prevented him from playing until this week. In the course of the sketch Mr. Fletcher assumes five different characters.

Will M. Cressy and Blanche Dayne are playing an eleven weeks' engagement with the Kohl-Castle-Hopkins circuit, with six weeks on the Orpheum circuit to follow. This takes them up to Aug. 1, without a week lost since the closing of The Old Homestead, Feb. 4. The critics of every city have pronounced Grasping an Opportunity one of the best one-act comedies ever presented in vaudeville.

Sherman and Morrisey are playing the Orpheum circuit in the West and are meeting with success. Next season they will have their own company, playing Hayden and Burnham's farce-comedy, A Hot Time in the Old Town To-night.

Flo Irwin will shortly introduce "My Alabama Lize," a pretty coon love ballad by Wise and Perrin, authors of "Mammy's Little Pumpkin-Colored Coon."

Gus P. Thomas, who has just closed with A Stranger in New York, has joined Dorothy Neville and Oriska Worden to produce a sketch called A Jolly Good Fellow. They are known as the Gaiety Trio, and opened in Pittsburg on May 1.

Taylor Parvin has closed with Mack's Uncle Tom's Cabin company and has signed to do advance work for Martin, Donahue and Martin's Congress of Comedians.

Ben Mowatt and son, club jugglers, have closed a very pleasant and successful season with the May Howard company, and are at home for a week. Their new act has been a big hit everywhere. They open at Moore's Wonderland, Detroit, this week.

The Asetceam Trio—Arthur Wells and Henry Sulcer, mandolinists and banjoists, and Hayes Greenawalt, guitarist, banjoist, reader and impersonator, with S. D. Merrill as advance representative—closed their season at Danville, Ill., on April 4. On April 15 they commenced a Summer's engagement at the Indiana Mineral Springs, Warren County, Ind.

Mark Bennett and Albert L. Rich, known as Bennett and Rich, song illustrators, are meeting with great success with their act, receiving the most flattering newspaper notices in every city. They have signed to go with the Royal Burlesquers next season.

Charles R. Sweet, the tramp pianist, has been resting in Buffalo for the past two weeks. His wife was taken ill there recently and is being treated in one of the Buffalo hospitals.

Reilly, Templeton and Taylor were at the Empire, Portsmouth, England, during the week of April 10.

Preparations for the Summer season at Reed's Lake, near Grand Rapids, Mich., are going on rapidly. The entertainments will be under the direction of Orrin Stair.

Hyberta Pryma, who is said to be a niece of President McKinley, will leave shortly for Europe.

After a three months' tour of the Hopkins-Castle and Orpheum circuits, Blocksom and Burns begin an engagement over the Keith circuit on June 12. They are now doing their act in black face and have been very successful with it.

An amateur vaudeville performance was given at Copley Hall in Boston on Thursday last by a number of society young women of that city.

T. Nelson Downs informs THE MIRROR that he opened at the Palace, London, on April 3, and is now topping the bill. He has been engaged to remain at the Palace for six consecutive months.

Adele Le Claire will appear at the benefit to be tendered to John W. Iris at the Star Theatre next Sunday night, in a comedietta for four people, which was written especially for her by Burr McIntosh, and entitled The Widow's Might. Mr. McIntosh will play with Miss Le Claire on this occasion.

Idalene Cotton and her husband, Nick Long, will shortly reappear in vaudeville in their clever comedietta, Managerial Troubles, in which they made a great hit last Summer. Miss Cotton has added imitations of Johnstone Bennett and Anna Held to her list.

Bobby Melville of New York, a sketch written by Jean Pardee-Clarke, of New Haven, was produced on Friday evening last at Waterbury, Conn. The plot hinges on the Chicago girl's jealousy of her fiancé. Disguised as Bobby, she learns what she wanted to know, and all ends happily. Her sweetheart sees through her disguise and many bright lines and comedy situations help to make this sketch a happy vehicle for the exceptional talents and charming personality of Jean Chamblin. In the disguise of Bobby, Miss Chamblin strongly expressed that most delightful of qualities, attractive womanliness. Charles Giblyn, as Jack Brown, was easy and manly and was a dignified foil to the delicious work of Miss Chamblin.

Gerard and Bailey are still making a hit with Rays' A Hot Old Time.

Harmonia Hall, in Minneapolis, has been converted into a vaudeville theatre. Sanders and Colburn are the managers.

The representatives of the estate of Sam T. Jack have entered a protest against the refusal of the Police Board to renew the license of the house.

George Huber is being sued by Thomas A. Edison in the United States Circuit Court. Edison seeks to restrain Huber from using kinetograph pictures at his museum, and also claims $25,000 damages.

Fred Niblo's popularity is growing greater as the weeks go by. He will soon be classed among the "tip-toppers."

Al. G. Field, whose illness was noted in last week's MIRROR, is still confined to his room. He had just recovered from a severe attack of pneumonia when his old enemy, the rheumatism, attacked him again. He has been ill since April 6.

Jeanne Ardelle, of Walz and Ardelle, made a decided hit at Keith's Union Square last week, singing Horwitz and Bowers' popular song, "Because." Their act was one of the big hits of the bill.

On April 27 John L. Sullivan, Jake Kilrain, and James Lee were initiated into the Order of Eagles, No. 1, and took their medicine to the amusement of seven hundred members. The chair was occupied by the president, John Condisine and Vice-President Thompson.

McCarver, Reed and McCarver have closed a forty-four weeks' season with Scott's Minstrels, and will spend the Summer at Columbus, O.

Lon Daniels, the original owner of the Night Owls Burlesque company, having decided to reenter the amusement field, will put the original Night Owls company on the road next season. The company will play only the best vaudeville and popular-price theatres. Mr. Daniels has reentered the theatrical business for good, and will travel with the company.

Charles E. Taylor, for the past thirty weeks business-manager of Fred Irwin's Majestic Burlesquers, is now general manager of the Monte Carlo Girls Burlesquers. Manager Taylor has added new acts to the olio and has put on a new burlesque. The roster is as follows: Lo Forte and Harlan, proprietors; Charles E. Taylor, general manager; Joe Herdick, musical director; Tom Carrick, electrician; Bob Everdale, properties; Hi Tom Ward, Dumont Sisters, Kitty Taylor, Eva Swinburne, William C. Fields, West and Thompson, Brothers Abacco, Byron G. Harlan, Jimmie Fulton, Ed Taggart, and a chorus of twenty.

Garry and Walters made a decided hit with their illustrated songs and recitations last week at the Bijou, Richmond, Va. They closed the olio and held the attention of the audience to the end at every performance.

Mr. and Mrs. Jimmie Barry are at the Théâtre Français, Montreal, this week.

James Kirkwood and Montie Lewis have joined hands for next season. They will produce a new sketch by Meyer Cohen. Mr. Lewis was formerly of the team of Daniels and Lewis, of A Breezy Time company.

Harding and Ah Sid and Mlle. Olive have closed their six weeks' tour with the Spooner company and opened their return engagement over the Keith circuit, at Boston, May 1.

The American Comedy Four, who have been a big feature with the Yon Yonson company this season, are booked for ten weeks next Summer in parks. They have just signed contracts with Ted Marks to open in London about Aug. 7.

Minnie Seligman will probably appear at Proctor's on May 15.

Owing to the serious illness of her mother Pearl Andrews has been compelled to cancel all her vaudeville engagements for the present.

The La Mar Sisters have received a number of tempting offers for the coming season, through their notice in THE MIRROR, but as yet have not

VAUDEVILLE. VAUDEVILLE.

J. E. GARDNER AND GILMORE KITTY

Grand Opera House,
PITTSBURG,
WEEK OF MAY 1st.
Return engagement and a Head Liner.
Have a few weeks open in May and June.

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"A Postal Card for You."
Song and Waltz Chorus. By THOS. M. BOWERS.
A beautiful poem describing an aged couple patiently waiting for a message from an erring daughter. The sweet melody and setting being specially suited to the words, produce a most impressive effect. The waltz chorus, commencing with the Postman's words, "I've a Postal Card for you," will be difficult to forget. The handsome title page, in four colors, shows a Postal Card on which the daughter's message is written. Price, 50c. Sample copy to profession, 12c. in stamps.
THOS. GOGGAN & BRO., Galveston, Tex.

YOU ALL KNOW
ANNIE HART
THE LEADING COMEDIENNE.
Big Hit on Kohl, Castle and Hopkins Circuit. OPEN TIME commencing May 22. Offers invited for 1899-1900. Address, this week, G. O. H., Nashville; May 8-14, Hopkins' Theatre, Chicago, Ill.

THE PREMIER BLACK-FACE ECCENTRIQUES,
BLOCKSOM AND BURNS
The Funniest, Most Original Burlesque and Acrobatic Comedy Act in Vaudeville.
OFFERS INVITED FOR 1899-1900.
The Best Black Face Eccentrique Big Feature on Castle, Hopkins and Orpheum Circuits since Feb. 20. Open on Keith Circuit June 12. May 22, 29 and June 5 open between Chicago and New York.
Address, this week, G. O. H., Nashville; May 8 and 14, Hopkins' Theatre, Chicago, Ill.

ELIZABETH M. MURRAY
Week of May 1, Keith's, Philadelphia.
"A clever 'coon singer' followed, named Elizabeth Murray, an attractive young woman with picturesque shoulder blades and a good deal of talent."—ALAN DALE, *New York Journal*, April 27, 1899.
Address care MIRROR, or Agents.

Playlets for Vaudeville
For two or three characters. By Jane Marlin, co-author of Bob Rackett's Pajamas, now being played by Harry Lacy and Co. Address
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CHARLES HORWITZ
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Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Monologue" for Miss Jessie Couthoui, Nat M. Will's great parodies, also monologues, sketches, etc., for Bernard Dyllyn, Ray L. Royce, Harvey Sisters, Carr and Jordan, Giguere and Boyer, and several new acts in preparation for the best of headliners. For terms, etc., address CHARLES HORWITZ,
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Latest and Best Descriptive Ballad.
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For two and more people. Others written. State what you want. Address F. S., care MIRROR.

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signed. They are negotiating at present with a New York manager, with a view of putting on a sensational Turkish novelty for a run of several weeks.

VAUDEVILLE PERFORMERS' DATES.

Australian Trio—Keith's, N. Y., 1-6.
Arthur, Josephine—G. O. H., Wash'n, 1-6.
Allen and Delmain—Bijou, Wash'n, 1-6.
Arras and Alice—Brooklyn Music Hall 1-6.
Angela Sisters—Nashville 1-6.
Asbeys, The—Chicago O. H. April 1-6.
Amsden, Arthur—Chicago O. H. 1-6.
Alvan—St. John, N. B., April 24-6.
Aldrich, Chas. T.—Alhambra, London, England—indefinite.
Batty, Professor—Shea's, Buffalo, 1-6.
Belknap—Chicago O. H. 1-6.
Bates Trio—Novelty, Brooklyn, 1-6.
Bartelmes—Brooklyn Music Hall 1-6.
Brownings, The—Bijou, Wash'n, 1-6.
Bonehill, Bessie—Star, Cleveland, 1-6.
Boyd, Hy E.—Keith's, Prov., R. I., 1-6.
Barton and Ashley—Keith's, N. Y., 1-6.
Beatrice, Miss—Pastor's, N. Y., 1-6.
Behman and Spalding—Pastor's, N. Y., 1-6.
Bond, Frederic and Co.—G. O. H., Wash'n, 1-6.
Bogert and O'Brien—Poli's, N. H., 1-6.
Blockson and Burns—G. O. H., Nashville, 1-6.
Byron, Mr. and Mrs. Oliver—H. and B.'s, Brooklyn, 1-6.
Boyle and Graham—Haymarket, Chicago, 1-6, Hopkins', Chicago, 8-13.
Bartellis, The—St. John, N. B., April 24-6.
Bell, Laura Joyce—Chicago O. H. 1-6.
Bon Ton Trio—H. and B.'s, Brooklyn, 1-6.
Bryant and Saville—Proctor's, N. Y., 1-6.
Crane Bros.—G. O. H., Wash'n, 1-6.
Caswell and Arnold—Bijou, Wash'n, 1-6.
Collins and Ray—Bijou, Wash'n, 1-6.
Campbell and Caulfield—Keith's, Boston, 1-6.
Coakley and Husted—H. and B.'s, Brooklyn, 1-6.
Clivette—Royal Theatre, Birmingham, England—indefinite.
Caron and Herbert—Orpheum, Kansas City, 1-6, G. O. H., Pittsburg, 8-13.
Cressy and Dayne—Chicago O. H. 1-6.
Cohans, Four—Keith's, Prov., R. I., 1-6.
Craske, Edith—Haymarket, Chicago, 1-6.
Cooke and Mais—Lowell, Mass., 1-6, Dewey, N. Y., 8-13.
Conway and Leland—Keith's, N. Y., 1-6.
Canfield and Carleton—Cook O. H., Rochester, 1-6.
Carroll and Gardner—Chicago O. H. 1-6.
Carmen, La Belle—Haymarket, Chicago, 1-6.
Conroy and McDonald—Pastor's, N. Y., 1-6.
Crane, Lawrence—Keith's, Boston, 1-6.
Clerise Sisters—Brooklyn Music Hall 1-6.
Clayton Sisters—Star, Cleveland, 1-6.
Clayton and Clance—Keith's, Prov., R. I., 1-6.
Coulson Sisters—Keith's, Boston, 1-6.
Ching Ling Foo—Keith's, N. Y., 1-6.
Casino Comedy Four—Pastor's, N. Y., 1-6.
Cain and Mack—Pastor's, N. Y., 1-6.
Duffy, Sawtelle and Duffy—Star, Cleveland, 1-6.
Downs, T. Nelson—Palace, London, England—indefinite.
Dougherty, Hugh—Keith's, N. Y., 1-6.
Dunham, Lillian—Keith's, N. Y., 1-6.
Drawee—Keith's, N. Y., 1-6.
Daly and Devere—Pastor's, N. Y., 1-6.
Diamond, Chas.—Pastor's, N. Y., 1-6.
Dreyer, Henrietta—Palace, N. Y., 1-6.
Diamond, Geo. H.—Bijou, Wash'n, 1-6.
Dawson, Carille and Dawson—Shea's, Buffalo, 1-6.
Dandy, Jess—Brooklyn Music Hall 1-6.
Darrow, Mr. and Mrs. Stuart—Comedy, Syracuse, 1-6.
Daiys, The—Olympic, Chicago, 1-6.
Dooley and Tenbrooke—Keith's, Phila., 1-6.
Dale, Musical—Haymarket, Chicago, 1-6.
Dresden Trio—Keith's, Prov., R. I., 1-6.
Duncan, Virginia—Newark, 1-6.
Duncan, A. O.—Keith's, Boston, 1-6.
Davies, W. C.—G. O. H., Wash'n, 1-6.
Dixon, Bowers and Dixon—Brooklyn Music Hall 1-6.
Doherty Sisters—Novelty, Brooklyn, 1-6.
Eldridges, The—Cook O. H., Rochester, 1-6.
Ernani—Grand, Boston, 1-6, Toronto, Ont., Canada, 8-13.
Ellworths, The—Olympic, Chicago, 1-6.
Eldridge, Press—Gilmore, Springfield, 1-6, Shay's, Worcester, 8-13.
Eddy Family—Keith's, Boston, 1-6.
Eckert and Berg—H. and B.'s, Brooklyn, 1-6.
Evans and Devere—Haymarket, Chicago, 1-6.
Emerson and Omega—Keith's, Prov., R. I., 1-6.
Falke and Semon—Fountain Sq., Cin., 8-13.
Felix and Barry—H. and B.'s, Brooklyn, 1-6, Pastor's, N. Y., 8-13.
Farron, T. J.—Hopkins', Chicago, 1-6, Lyceum, Memphis, 8-13.
Favor and Sinclair—Los Angeles, 1-8.
Fremonts, The—Haymarket, Chicago, 1-6.
Frobel and Ruge—Keith's, N. Y., 1-6.
Fox, Will H.—Hopkins', Chicago, 1-6.
Filson and Errol—Lyceum, Cleveland, 1-6.
Flood Bros.—Proctor's, N. Y., 1-6.
Forrester and Floyd—Palace, N. Y., 1-6.
Falk, Eleanor—Brooklyn Music Hall 1-6.
Flynn, Joe—Olympic, Chicago, 1-6.
Franklin Sisters—Columbia, St. Louis, 1-6.
Guilbert—Star, Cleveland, 1-6.
Gassman, Josephine—Columbia Theatre, St. Louis, 7-13.
Gilmore and Leonard—Proctor's, N. Y., 1-6.
Granat, L. M.—Palace, N. Y., 1-6.
Gardner and Gilmore—G. O. H., Pittsburg, 1-6.
Gaiety Trio—G. O. H., Pittsburg, 1-6.
Grover, Leonard, Jr. & Co.—Novelty, Brooklyn, 1-6.
Graham, Mr. and Mrs. Frank—Novelty, Brooklyn, 1-6.
Gardner and Hunt—Olympic, Chicago, 1-6.
Garrisons, The—England—indefinite.
Glenroy, James R.—Orpheum, San Francisco, 7-20.
Goggin and Davis—Palace, London—indefinite.
Guyer and Daly—Keith's, 1-6.
Grant and Norton—Proctor's, N. Y., 1-6.
Hall, Oscar—Chicago O. H. 1-6.
Honri, Percy—Cook O. H., Rochester, 1-6.
Hooker and Davis—Lyceum, Cleveland, 1-6.
Holstien, Chas.—Lyceum, Cleveland, 1-6.
Hermanetti Bros.—G. O. H., Pittsburg, 1-6.
Hayes and Lytton—Poli's, N. H., 1-6.
Herbert, Prof.—Keith's, N. Y., 1-6.
Hanson and Drew—Pastor's, N. Y., 1-6.
Hazard, Grace—Proctor's, N. Y., 1-6.
Hebstons, The—Palace, N. Y., 1-6.
Harding and Ah Sid—Keith's, Boston, 1-6.
Healys, The—Keith's, Boston, 1-6.
Howard, Frederick—Keith's, Phila., 1-6.
Hardman and Little—Olympic, Chicago, 1-6.
Howe and Edwards—England—indefinite.
Hart, Annie—G. O. H., Nashville, 1-6.
Hart and De Mar—Keith's, N. Y., April 24-6.
Hartley and Amann—G. O. H., Pittsburg, 1-6.
Heath, Marie—Shea's, Buffalo, 1-6, Pastor's, N. Y., 8-13.
Holt, Alfred—Cook O. H., Rochester, 1-6.
Hefron, Tom—Keith's, N. Y., 1-6, Keith's, Prov., R. I., 8-13.
Hedrix and Prescott—Pastor's, N. Y., 1-6.
Harrigan, James—Palace, N. Y., 1-6.
Hayes and Bandy—Keith's, Prov., R. I., 1-6.
Irwin and Hawley—Star, Cleveland, 1-6.
Johnson and Dean—Brooklyn Music Hall 1-6.
Kennedy, John P.—Olympic, Chicago, 1-6.
Kherns and Cole—Columbia, St. Louis, 1-6.
Kenyons, The—Haymarket, Chicago, 1-6.
Kine and Gotthold—Brooklyn Music Hall 1-6.
Knight Bros.—Keith's, Boston, 1-6.
Kendall, Ezra—Haymarket, Chicago, 1-6.
Kelly and Ashby—H. and B.'s, Brooklyn, 1-6.
Lorenz and Allen—Olympic, Chicago, 1-6.
Latell, Ed—Keith's, Prov., R. I., 1-6.
Leech, Al., and Three Rosebuds—Alhambra, Milwaukee, 1-6, Shea's, Buffalo, 15-21.
Leonidas—Keith's, Prov., R. I., 1-6.
Lucas and Tyler—Chicago O. H. 1-6.
Lewis, Baby—Olympic, Chicago, 1-6.
La Dazie—G. O. H., Wash'n, 1-6.
La Tour—Keith's, Boston, 1-6.
Leroy and Clayton—Brooklyn Music Hall 1-6.
Murphy and Nolan—Keith's, N. Y., 1-6.
Melville and Stetson—Shea's, Buffalo, 1-6.
McAvoy and May—Hopkins', Chicago, April 24-6.
Murray, Elizabeth—Keith's, Phila., 1-6.
Macarte Sisters—Chicago O. H. 1-6.
McKeever, Lizzie—Olympic, Chicago, 1-6.
Mudge and Morton—Keith's, Boston, 1-6, Keith's, Phila., 8-13.
Melville, Rose—Keith's, N. Y., April 24-6.
Merritt, Hal—Proctors, N. Y., 1-6.
Marinellas, The—Proctor's, N. Y., 1-6.
Mecker-Baker Trio—Cook O. H., Rochester, 1-6.
Merkel Sisters—Lyceum, Cleveland, 1-6.
Monroe, George W.—Star, Cleveland, 1-6.
McPhee and Hill—Proctor's, N. Y., 1-6.
McWaters and Tyson—Proctor's, N. Y., 1-6.
McFarlane, T. M.—G. O. H., Wash'n, 1-6.
McIntyre and Heath—Keith's, Phila., 1-6.
Madisons, The—Novelty, Brooklyn, 1-6.
McGinnes and Regan—Chicago O. H. 1-6.
Montgomery and Stone—Columbia, St. Louis, 1-6.
Massen, Louis—Shea's, Buffalo, N. Y., 1-6.
Monroe and Mack—Shea's, Buffalo, 1-6.
Nelson and Milledge—Keith's, Boston, 1-6.
Nielsen Sisters—Haymarket, Chicago, 1-6.
Niblo, Fred—Columbia, St. Louis, 1-6.
Nobles, The—Keith's, Phila., 1-6, Keith's, Boston, 8-13.
Newcomb, Blanche—Pastor's, N. Y., 1-6.
Nondescript Trio—Novelty, Brookyln, 1-6.
O'Hare, Joe—Proctor's, N. Y., 1-6.
Onri Sisters, Three—Proctor's, N. Y., 1-6.
Olive, Mlle.—Keith's, Boston, 1-6.
Pepitta and Rositta—Palace, N. Y., 1-6.
Polk, Dan—Keith's, Prov., R. I., 1-6, Keith's, Phila., 8-13.
Polos, Three—Keith's, Prov., R. I., 1-6.
Papinta—Keith's, Phila., 1-6.
Powers and Theobald—Keith's, Prov., R. I., 1-6.
Patrice—Poli's, New Haven, 1-6.
Palmer, Minnie—Olympic, Chicago, 1-6.
Rose, Julian—Chicago O. H. 1-6.
Rooneys, The—Palace, N. Y., 1-6.
Randalles, The—Proctor's, N. Y., 1-6.
Ransone, John W.—Keith's, Phila., 1-6.
Riley and Hughes—Leland, Albany, 1-6.
Rixfords, The—Palace, N. Y., 1-6.
Rigby, Arthur—H. and B.'s, Brooklyn, 1-6.
Rixos, The—Cook O. H., Rochester, 1-6.
Roattina, Adelina—Lyceum, Cleveland, 1-6.
Russell Brothers—Palace, N. Y., 1-6.
Review Comedy Four—Keith's, Phila., 1-6.
Raymond Trio—Columbia, St. Louis, 1-6.
Solaret—Lyceum, Cleveland, 1-6.
Sa Vans, The—Shea's, Buffalo, 1-6.
Simpson, Cheridah—Shea's, Buffalo, 1-6.
Sennetts, Six—Keith's, Boston, 1-6.
Sidonia—Keith's, Phila., 1-8.
Schuyler Sisters—Chicago O. H. 1-6.
Silvers, The—Palace, N. Y., 1-6.
Snyder and Buckley—Pastor's, N. Y., 1-6, H. and B.'s, Brooklyn, 8-13.
Sweet, Charles R.—Cook O. H., Rochester, 1-6.
Seely and West—Star, Cleveland, 1-6.
Seymour and Dupree—G. O. H., Wash'n, D. C., 1-6, Proctor's, N. Y., 8-13.
Sherman and Morrisey—Los Angeles, Cal., 1-6, Omaha 15-21.
Stewart Sisters—Pastor's, N. Y., 1-6.
Shedman, Professor—Proctor's, N. Y., 1-6.
Sadi Alferadi—Bijou, Wash'n, 1-6.
Spence and Sartelle—Olympic, Chicago, 1-6.
Streator Zouaves—Columbia, St. Louis, 1-6.
Turton, John E.—St. John, N. B., April 24-6.
Tanakas—Palace, N. Y., 1-6.
Tierney, J. T.—Lyceum, Memphis, 1-6, Hopkins', New Orleans, 8-13.
Trader, G. H., and Co.—Keith's, Boston, 1-6, Keith's Phila., 8-13.
Thorne and Carleton—Olympic, Chicago, 1-6.
Tanner, Cora—Shea's, Buffalo, 1-6.
Viona Sisters—Keith's, Prov., R. I., 1-6.
Valmore—G. O. H., Pittsburg, 1-6.
Williams and Tucker—H. and B.'s, Brooklyn, 1-6.
Whalen, M. S.—Pastor's, N. Y., 1-6.
Wesson, Walters and Simon—Chicago O. H. 1-6.
Wilson, Krox—Olympic, Chicago, 1-6.
Walz and Ardell—Keith's, Phila., 1-6.
Wood and Sheppard—Lyceum, Cleveland, 1-6.
Watson, Hutchinson and Edwards—Keith's, Boston, 1-6, Keith's, Prov., R. I., 8-13.
WILDER, MARSHALL P.—Proctor's, N. Y., 8-13.
Ward and Curran—Proctor's, N. Y., 1-6.
Williams, Gus—Keith's, Phila., 1-6.
Wolfe, Kitty—Cook O. H., Rochester, 1-6, Detroit 8-13.
Wilson, George—Lyceum, Cleveland, 1-6.
Welsh, Joe—Keith's, N. Y., 1-6.
Welsh, Ada Southern—Pastor's, N. Y., 1-6.
Western, Tillie—Palace, N. Y., 1-6.
Welby, Keys, Pearl and Nellis—Novelty, Brooklyn, 1-6.
Wilson, Billy—Chicago O. H. 1-6.
Yorke and Adams—G. O. H., Pittsburg, 1-6.
Zimmer—G. O. H., Wash'n, 1-6.
Ziska, Mlle.—Pastor's, N. Y., 1-6.
Ziska—Pastor's, N. Y., 1-6.

MATTERS OF FACT.

The Si Perkins Company, which is now in the forty-second week of its regular season, has had very satisfactory business. Ten Western States have been played. Mr. and Mrs. Jo Weaver (Mai Abbott) left the company at Ft. Collins, Col. The present roster is as follows: Lillian Coleman, Clara King, Marie Weeks, Alice Vender, Kate Sis, Jane Harpstrite, Sam J. Burton, Harry Weeks, Burt King, Harry Vender, Hite Taylor, S. H. Salsbury, Traps Anderson, J. A. Hanner, the three Graham Brothers, Ed Sisk, Fred York, Professor Vradenburg, J. W. Harpstrite, manager; J. K. Vetter, advance; Sol Payne, lithographer.

Reports from Texas indicate that Eugenie Blair is doing well in that State in A Lady of Quality.

In reviewing Madame Modjeska's presentation of Cleopatra recently, Austin Latchaw, of the Kansas City *Journal*, says of Lester Lonergan's performance as Octavius Cæsar: "He was a Roman with the force and dignity, the grace, the repose, and yet the fine modesty that have perfected our mental conceptions of blood and quality as we have read the pages of Roman history. Not all Romans were like this, to be sure, but for the sake of an ideal—if we care for one—let us hope that young Octavius was fashioned thus."

Mary Timberman, recently a prominent member of the MacLean-Tyler-Hanford combination, and who is to be the Porthos of the forthcoming production of The Three Guardsmen by the Professional Woman's League, says that during a stage experience of fourteen years she has never been out of an engagement except in the Summer, that she has never had a broken season, that she has never missed a performance, and that she has never been with a company which was not successful.

Frank M. Kendrick, who is closing a successful engagement with the Meffert Stock company, Louisville, will be at liberty after May 6 for Summer stock work.

Harley Merry will paint the scenery and the Miner Litho Company will issue the printing for Samuel Blair's production, The Opium Queen.

Attorney M. Strassman has recovered a judgment against Nina Diva and her husband, Baron Von Erlanger, for $100 for legal services.

R. B. Coverly, European representative of the T. H. Winnett Play Bureau, arrived on the *Campania* from London last week. Mr. Winnett will therefore not be obliged to visit the other side this Summer, but will instead spend a part of July at Mt. Clemens, Mich.

T. H. Winnett has secured the agency for The Captain's Mate.

Daniel A. Kelly will play the Bowdoin Square Theatre, Boston, next week.

James Kelly and Dorothy Kent have closed their season with Bennett and Moulton's company. They are now selecting plays from the Winnett Emergency Bureau for next season.

The Wolford-Sheridan Stock company jumped from Bridgeport, Conn., to Leavenworth, Kan., and is now en route to Denver, Col., first playing the Crawford circuit.

Max Knauer, musical director, is at liberty for this Summer and next season. His address is 320 East Fourteenth Street, New York.

Thomas Goggan and brother, of Galveston, Texas, have published a song entitled "A Postal Card for You," which they are sending to professionals for 12 cents in stamps. The waltz refrain is described as particularly catching.

The success achieved by Charles H. Yale's attraction, The Evil Eye, this season, has been most gratifying. The next season The Evil Eye will commence early in August and will embrace a tour of the States, covering a period of over fifty weeks. The entertainment will undergo some important changes and will be better than ever. A particularly strong company will be engaged, including many novel acts never before seen in this country. Rosaire and Elliott, in their successful original parts of Nid and Nod, have been re-engaged. Sidney R. Ellis, manager, will make his headquarters at the American Theatrical Exchange, 1358 Broadway.

Louis Eagan announces The Midnight Flood and Little Miss Military to let on royalty. He has other dramas in preparation and writes plays, sketches and librettos on order. His latest, called The Senator's Wife, has been sold to Moulton, Thompson and Moulton.

Jennie Christie, who has been with The White Slave company the last three seasons, is at liberty for next season for character work.

A. R. Waterman, with a twenty years' experience as a theatre manager, wishes to manage or lease a theatre in a good city. His lease of the Auditorium, Peoria, Ill., expires this season.

Josephine Florence Shepherd, who for a number of seasons was a star, has an enviable reputation for character work and grand dames. She is open to offers.

Bert Howard and Leona Bland continue to please all along the line. At Pittsburg last week their act scored its usual hit. They play the Harlem Music Hall this week.

Grace Franklin Lynch, in the leading roles with the Valentine Stock company at Columbus, Ohio, has received the strongest kind of indorsement from the local press. Her work as Claire in The Ironmaster, in particular, has been widely commented upon.

The second season of the Trocadero, at Omaha, Neb., promises to open most auspiciously. It is conducted in the interest of the patrons of fashionable vaudeville, and only the best will be offered. W. W. Cole is the manager of the theatre.

Albert Mahar, for two seasons singing and dancing comedian with Hoyt's A Bunch of Keys company, sustained his previous reputation. He closed last Saturday night and will consider offers for the Summer and next stason. His address is 16 Hoffman Street, Auburn, N. Y.

Walter D. Greene is winning honors in the leading heavy roles with the Woodward Stock company, Kansas City, Mo.

Lydia Yeamans-Titus and Fred J. Titus while abroad should be addressed in care of the *Era*, 49 Wellington Street, Strand, London.

Max Born, manager of the Grand Opera House, Lafayette, Ind., is doing his own booking and is not identified with any circuit. He has open time for this and next season.

Edmund Burroughs has been two years with the King Dramatic company, playing such parts as Brown in The Cherry Pickers, Remsen in The War of Wealth, Tupper in The Cotton King, and Tom Bassett in Hands Across the Sea. He can be engaged for light comedy and character parts for the Summer.

Blocksom and Burns, who left minstrelsy for a white-face eccentric act a few years ago, have returned to charcoal in a turn that is noticeable for the absence of coon songs and buck dancing. They have been meeting with success for ten weeks on the Castle-Hopkins and Orpheum circuits, and invite offers for next season.

Hyde and Behman will let the Park Theatre, Brooklyn, by the week, month or for the Summer season on a very reasonable rental.

A musical sketch with three characters is wanted by "V. R.," care this office.

The San Carlos Opera House, at Key West, Fla., has been completely remodeled and undergone extensive alterations. It is now virtually a new house, and under Q. Charles Ball's able management good attractions should fare well, having a population of 25,000 to draw from.

Annie Hart, who is at the Grand Opera House, Nashville, this week, has open time this Spring and Summer. She would also like to hear from managers for next season.

To assign a light comedy role to Mary Sanders is to insure a successful interpretation. Her work at the Castle Square Theatre, Boston, has been of a high order. As Florence St. Vincent-Brown in The Banker's Daughter last week she added another successful portrayal to her already long list.

Harry Davies, leading tenor with the Jules Grau Opera company the past season, is open for Summer engagement and next season. He is up in the standard and comic operas.

MYLES M'CARTHY.

On another page of THE MIRROR appears a warning notice to managers and the public generally, setting forth the claim that there is only one original Myles McCarthy, who in private life is known as Jack Palmer, an exceedingly clever and talented actor, a vocalist of unquestioned gifts, and a song writer whose compositions are deservedly popular. Mr. McCarthy, after a successful season, is now making a special Spring tour, presenting his own Irish comedy-drama, entitled Dear Hearts of Ireland, a play which is said to possess uncommon dramatic merit and to contain unconventional features of an inspiring nature. The Myles McCarthy company is composed of exceptionally good players, including Mervyn Dallas, Agnes Burroughs, Belle Gold, Minnie Lane, Harry J. Pearson, Jefferies Lloyd, Harry Clifton, Cal Cavanaugh, Arthur Ellery, and others of equal prominence. All the essential details of the attraction are of the highest order, the pictorial printing being particularly noteworthy on account of quality and assortment. Joseph W. Frankel, who has been identified with many successful attractions, is the sole manager for Myles McCarthy, and to him all applications for time next season should be made at the office of the Herald Square Dramatic Bureau, 1368 Broadway, New York.

THE RISING GENERATION TO BE REVIVED.

William Barry, Jr., will attempt to fill the place made vacant by the death of his father. Young Barry made a careful study of his father's work. He has proven himself "a chip of the old block" by his several performances as Martin McShane in The Rising Generation, which part he was called upon to play at short notice on a number of occasions during the life of the elder Barry. The Rising Generation has been chosen as the vehicle for Mr. Barry's first starring tour. He will be assisted by his sister, Lydia Barry, who will play Eleanor Van Tyke, the part she originated, George Felix as Ferdinand Van Tyke, and a carefully selected company. Between the second and third acts Mr. Felix and Miss Barry will present their comedy sketch, The Vaudeville Craze, which has scored over all the prominent vaudeville circuits. Special scenery is under way for the production. The season will open about Sept. 16 and the attraction will visit only the best combination houses. George Felix and Frank Barry are interested in the management.

HER MAJESTY'S THEATRE, MONTREAL.

Her Majesty's Theatre, Montreal, Canada, under the management of Mr. and Mrs. Frank Murphy, has closed one of the most successful seasons in the history of Montreal theatricals. The Three Dragoons and The Musketeers received their first presentation at this house, the latter attraction playing to $7,000 on the week. Francis Wilson played to exactly double the business of his previous Montreal engagement, and the famous New Orleans French Opera company have just finished a three weeks' engagement, twenty-two performances, to gross receipts of $26,000. The latter engagement is the longest run of any attraction in Montreal. Mr. Murphy is in town arranging bookings for next season. Only first-class organizations will be booked at this theatre, and all contracts are made direct.

OBITUARY.

Olive Gertrude Homans died on April 25, at Hyde Park, Mass., aged eighteen years, of pulmonary weakness. Born in Hannibal, Mo., much of her childhood was spent in Boston, Mass., where after several amateur performances she joined the stock company at the Boston Museum and scored successfully as Little Lord Fauntleroy and in other child roles. Not long after her mother's death three years ago the young actress' fatal illness developed and she retired from the stage. Gertie Homans, who also was identified with the rule of Fauntleroy, has been confused by the daily papers with the deceased. She is now in Milwaukee with the Academy of Music Stock company.

Mrs. Emmett Corrigan, who was widely known in the profession as Effie Dinsmore, died in Chicago on April 22, from the effects of a surgical operation. Her boy child, born ten days before her death, is strong and healthy. The remains were brought to New York, and on April 24 were buried in St. John's Cemetery, Brooklyn. Mr. Corrigan's brother, who is a priest, read mass and conducted the funeral services.

Madame Emil Paur, wife of the prominent musical conductor, died on April 27, at her home in this city. Born at Gengenbach, Baden, in 1860, she earned many honors in her native land as a pianist. She was married to Emil Paur at Mannheim in 1892, and came to America with her husband a year later. The body was cremated and the ashes will be sent to Gengenbach for interment.

Katherine Stagg, the dramatist and playwright, mourns the death of her mother, Mrs. Abram R. Stagg, Thursday last, at her residence, 106 West Sixty-first street. Mrs. Stagg had been dangerously ill for the past three months, and her daughter's entire time has been devoted to her care.

Joseph F. Downs, a vaudeville performer who had this season been with Hyde's Comedians, died of consumption at Pottsville, Pa., April 7. During his last illness he was cared for by the Actors' Fund, and his remains were buried by that charitable institution at Pottsville.

H. Clay Bray, father of Virginia and Carrie Bray, Adela Bray Kendrick, and Belle Glyndon and grandfather of little Virgie Glyndon, now playing with Joseph Jefferson, died at his home, Rockford, Ill., recently.

Lewis Heckman, owner of the Dansville, N. Y., Opera House, committed suicide by hanging himself at that place on April 24. He was sixty-four years of age, and is believed to have been temporarily insane.

The father of Henry Miller died on April 24. Mr. Miller received the sad news at Albany, N. Y., as he was about to make his first appearance as Hamlet.

John Gardner, of A Put Up Job company, died at Pittsburg, Pa., last week from a wound received while fencing on the stage. The accident occurred at Brownsville, Pa.

Mrs. Kathrine West, mother of Tony West, died at her home, Elgin, Ill., on April 22, of pneumonia.

Dr. William H. Colvin, an old-time circus man, died of heart disease at his home, Lawrence, Mass., April 17.

John Carroll, the father of Joseph J. Carroll, died at his home, in Boothwyn, Pa., on April 23. He was fifty-three years of age.

The father of Adeliene Mitchell (Adeliene Williams), of the Williams Concert Orchestra, died on April 14.

(Received too late for classification.)

JERSEY CITY.

The last week of the season at the Academy of Music presented Chauncey Olcott in A Romance of Athlone 24-29 to crowded houses. The Academy has booked a few dates, as follows: Elks' benefit, May 4, when A Milk White Flag will be presented; William H. Crane, 13; Royal Arcanum benefit, 17.

Robert Fitzsimmons and his vaudeville stars opened at the Bijou Theatre 24-29, to fair business. Frank White, Phil McFarland, Pearl Bradbury, and George Whitman present a funny act to open the show; McWatters and Tyson, sketch; Drawee, clever juggler; Theo, in an excellent musical act; Les Freres Carpos, wonderful acrobats; Conroy and McFarland, Irish comedians; the Folly Trio—Ward, Bradbury and Murphy—sketch; Hassan Ben Ali's acrobatic Arabs; Bob Fitzsimmons and Jack Kenny close the show with an exhibition of bag punching and boxing. A Parlor Match 1-6. Yon Yonson 8-13, and close of house season.

On the 29th Mrs. Ettie Henderson and her son Frank retire from the management of the Academy of Music. Numerous letters of regret have been received by the lady, and the house bill 24-29 contains a valedictory signed by Mrs. Henderson, in which she bids adieu to her patrons and to her employes. WALTER C. SMITH.

BALTIMORE, MD.—Bryant and Watson's Australian Beauties present a good bill at the Monumental. Next week, Rose Sydell's London Belles.

ADDITIONAL ROSTER.

RACHEL MAY CLARK CO.—E. S. Lawrence, manager; Harry Hadley, business representative. Fred A. Bigelow, Frank J. Kirk, George Randall, Francis Collier, Rachel May Clark, Dorothy Herr, Leslie Palmer.

JACK POTTS COMEDY CO.—Jack C. Potts, proprietor and manager. Charles M. Breckenridge, Archie L. Shepard, Charles S. Fulmer, Harry L. Hodgins, Will C. Chapman, Scott Lawrence, G. A. Delamater, Lillian B. Johnston, Jessie Brink, Blanche Warren, Beatrice La Vign.

Married.

CARTER—COLLINS.—Charles L. Carter and Mary Page Collins, at Warrensburg, Mo., April 12.

KEYSER—CORNELL.—Charles H. Keyser and Laura V. Cornell, at Hartford City, Ind., on April 23.

PISTEL—ENGLERT.—Lew Pistel and Mabel Englert, at Norfolk, Va., on April 18.

Died.

BRAY.—H. Clay Bray, at Rockford, Ill.

CARROLL.—John Carroll (father of Joseph J. Carroll), at Boothwyn, Pa., April 23, aged 53 years.

COLVIN.—William H. Colvin, at Lawrence, Mass., April 17, of heart disease.

CORRIGAN.—Mrs. Emmett Corrigan (Effie Dinsmore), in Chicago, April 22.

DOWNS.—Joseph F. Downs, at Pottsville, Pa., April 7, of consumption.

GARDNER.—John Gardner, at Pittsburg, Pa.

HECKMAN.—Lewis Heckman, at Dansville, N. Y., on April 24, aged 64 years.

HOMANS.—Olive Gertrude Homans, at Hyde Park, Mass., on April 25, aged 18 years.

JACK.—At his residence in New York city, on April 27, Sam T. Jack.

PAUR.—Madame Emil Paur, in New York city, on April 27, aged 39 years.

SHOOK.—Sheridan Shook, at Red Hook, N. Y., April 27, of Bright's disease, aged 77.

STAGG.—On April 27, Letitia Van Horne Van Winkle Stagg, mother of Katherine Stagg.

WEST.—Mrs. Kathrine West, at Elgin, Ill., on April 22, of pneumonia.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Ringling Brothers' Circus has departed after the most successful engagement it ever had in Chicago. The circus rather killed the business at the vaudeville theatres and it is doubtful if the several houses devoted to this style of entertainment have ever been so poorly patronized as they have been for the past few weeks. I attended a performance in a certain vaudeville house one day last week and not a single seat was occupied in the parquette and other parts of the house were also neglected. This Summer Chicago amusements will be many and varied. Nearly every theatre in Chicago has made arrangements of some sort, and it remains to be seen how many will find it worth while. Kohl and Castle's Haymarket and Olympic theatres will not, however, be open during the Summer. Both of these houses close within two weeks.

Possibly the most important event at the vaudeville theatres this week is the appearance of Minnie Palmer at the Olympic. With Francis Jerrard and her little co. she is as clever as of yore in Rose Pompon. Others in the bill are Joe Flynn, Thorne and Carleton, Lizzie and Vinie Daly, Lorenz and Allen, Knox Wilson, Spence and Sartelle, Baby Lewis, Hardman and Little, John P. Kennedy, the Ellsworths, Gardner and Hunt, Lizzie McKeever.

Ezra Kendall is the star at the Haymarket this week, and his monologue is thoroughly enjoyable and original. Besides Mr. Kendall such bright entertainers as the following make up a decidedly interesting programme: Boyle and Graham, Musical Dale, the Fremonts, La Belle Carmen, Neilson Sisters, Edith Craske, the Kenyons, and Evans and De Vees. The Haymarket also changes its policy for the balance of the present season, and two performances a day will be given instead of the continuous idea.

The Chicago Opera House presents a lengthy list of people, who are most pleasing in all they do. Laura Joyce Bell heads the bill and others who merit notice are the Three Macarte Sisters, Cressy and Dayne, Wesson, Walters and Simon, Sam Lucas and Mme. Tyler, Arthur Amsden, Oscar Hall, Mr. and Mrs. Asbey, Julian Rose, Schuyler Sisters, Carroll and Gardner, McGinnes and Regan, Belknap, and Billy Wilson.

Hopkins': As usual a splendid co. is on the boards of this popular house, which includes Will H. Fox, McAvoy and May, Franklin Sisters, and T. J. Farron. The stock co. is presenting The Hidden Hand in a creditable manner.

The Bowery Burlesquers are in the second week of their engagement at Sam T. Jack's. The Masonic Temple Roof-Garden opens May 14, and as heretofore vaudeville will be the attraction. Some decorating has been done and a general brushing up has taken place. The opening bill has not as yet been announced. The bookings are now looked after principally by the vaudeville agency (Kohl and Castle).

Items: From appearances Chicago's new Summer scheme, the Sans Souci Park, will be the most popular of all, and there will be so many novelties introduced that a profitable season is assured.—"Happy" Ward, of Ward and Vokes, is personally superintending the rehearsals of their new review-burletta, The Floor Walkers, which will serve to introduce burlesques on Sporting Life, Catherine, and other plays. A strong co. has been engaged and it is expected the piece or pieces will run through the Summer at the Great Northern.—William West's Minstrels follow Sporting Life at McVicker's.—Frank Mahara, in advance of Mahara's Minstrels, has been spending a few days in Chicago.—Ringling Brothers' Circus plays a week of one-night stands prior to filling their St. Louis engagement, which commences next Monday. WILLIAM FITZGERALD.

BOSTON, MASS.—At Keith's this week George Henry Trader appears in Oscar's Birthday, supported by Elizabeth Woodson, Lizzie Ammandale, Frank Rolleston, and Grace Griswold. The other features are Watson and Hutchings, Harding and Ah Sid, the Six Sennets, A. O. Duncan, the Eddy Family, Campbell and Caulfield, the La Tour Brothers, the Coulson Sisters, Nelson and Milledge, Knight Brothers, John and Nellie Healy, Mlle. Olive, Mudge and Morton, Lawrence Crane, and the biograph.

The Palace inaugurates a stock burlesque co., which appears at the smoking concerts in Adamless Eden and An Affair of Honor. The olio introduces Vera Harris, Bessie Taylor, Baker and Lynn, Lewis and Blakeley, and Anetta Wilsey.

Rice and Barton's Extravaganza co. is at the Lyceum, with Hattie Mills, Frankie Haynes, Idylla Vyna and Elsista, Barton and Eckhoff, Swan and Bambard, Pat Touhey, Charles Mack, the Princeton Sisters, Josie Flynn, Eddie Miles, and Daisy Raymond.

The Grand plays drama this week, the Bowdoin Square Stock appearing in The James Boys.

The Parisian Widows' co. at the Howard this week presents Lizzie B. Raymond, the Manhattan Comedy Four, Gilbert and Goldie, Boyce and Black, Castellat and Hall, and Burman and Van, while the house olio is made up of Charles and Jennie Welsh, Florence Zeller, Morrissey and Proctor, Annie Southard, Humes and Clayton, Bert Fitzgibbons, La Clede and Raymond, Al. Lubin, Neary and Mulally, John Barker, and Myles Morris.

At Austin and Stone's this week the vaudeville attractions are the Brandeis Troupe of Pantomimists, Story and Grattan, Jolly John Jenkind, Alma and Lulu Arthur, Mlle. Gracie's cockatoos, Nellie Daly, O'Connell and Mack, Flora Shurtleff, Johnson and McKay, Yale and St. Clair, Gypzene, Marion and Pearl, the Burroughs, Lewis and Blakely, Fannie Hope, the Sisters Arley, Fred Carney, and Tom Tisbett.

Items: It will be hard to say who is the star at Keith's next week, for Papinta is to begin her annual engagement, and Rose Melville will pay her long anticipated visit to the Boston vaudeville stage.—Owen P. McKenna, chief usher at Keith's, won the first prize, a gold medal, and the championship of New England in a buck and wing contest at the Dudley Street Opera House last week.—B. F. Keith entertained two large parties at his theatre last week. One night the officers of the Eighth Regiment had the pleasure of seeing themselves by means of the biograph, and later in the week twenty members of the New England Woman's Press Association occupied the boxes. JAY BENTON.

PHILADELPHIA, PA.—Keith's Bijou presents its usual array of prominent stars, including Milton and Dolly Nobles, John W. Ransome, Papinta, Gus Williams, McIntyre and Heath, Dooley and Tenbrooke, Elizabeth Murray, Review Comedy Four, Walz and Ardelle, Drawee, Sidonia, Murphy and Nolan, Frederick Howard, and the biograph. Business continues large.

Tom Misco's City Club played a big week at the Trocadero last week; they play Newark, New York, and Boston, closing in the latter city May 20.

Irwin Brothers' Big Burlesquers hold the week at the Trocadero, with an olio of entertaining novelties. The Todd Judge Family in wonderful acrobatic feats, Carver and Black, Merrill and Newhouse, Thompson and Carter, Minerva Lee, Marion Dunn, Velmore Sisters, George Sidney, Lillian Waltons, and the Street Arabs Quartette and A Night at the Armory are the special features. Business good. This house remains open the entire month of May, the bookings being: Scribner's Morning Glories 8, Rose Sydell's 15, Monte Carlo Girls 22, Sam Dessauer's Hot Air Club 29.

The Lyceum with the Sporty Widows in an attractive bill to good houses is the card for week. Bernard Dyllyn, Weston and Beasley, Hines and Remington, Maximillian and Shields, Fanchon Sisters, the Leonards, and Si Hassen's Arabs are prominent features. Next week Broadway Burlesquers.

Larry Tooley, Lew Simmons, Clark Gibbs, Ed Chrissie, Jones and Walton are at the Arch Street Museum. S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Honors April 24-29 fell to Harry Gilfoil, Valmore, and Dooley and Tenbrooke. Good acts were given by O'Brien and Havel, the Sa Vans, Six Sennetts, Hanley and Jarvis, George Channing Darling, Ben Harney Trio, King and Gray, Brothers Sa Tour, Zimmer, the Leshes, Mudge and Morton, and Mlle. Valesca. Week 1-6: Four Cohans, Leonidas' dogs and cats, Three Polos, Edwin Latell, Dresden Trio, Clayto and Clarice, Three Vilona Sisters, biograph, Hayes and Bandy, Emerson and Omega, Harry E. Boyd, Powers and Theobald.—Olympic (A. A. Spitz, manager): Murray and Mack in Finnegan's 400 24-29. Charles Barry as a tramp was a favorite. Isham's Octoroons and Belle Davis 1-6.—Westminster (George H. Batcheller, manager): Rice and Barton's Big Gaiety co. 24-29 in an exceptionally good bill, showing Barton and Eckhoff, Frankie Haines, Miles and Raymond, Touhey and Mack, William Swan, and Frank Bambard. On opening night nearly one hundred Providence Elks, of which Rice and Barton are fellow members, attended.—Items: Den A. Kiley, late treasurer of the Rentz-Santley co., is clerk at the Savoy-Stanley Hotel here. He has several offers for next season.—A bicycle checking department has been provided at Keith's, where the wheels of patrons are checked free. This shows the liberal ideas characteristic of the management.—After the performance 26 Providence Lodge No. 14, B. P. O. E., gave a reception and banquet to Rice and Barton and members of their co.—Arthur Sidman, who has been ill here for two weeks, is recovering slowly and is up and able to be out of doors. HOWARD C. RIPLEY

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Bill April 24-29 was exceptionally strong and crowded the theatre at every performance. The features were the ever popular Four Cohans in Running for Office. George M. Cohan's grotesque dancing, droll manner and inimitable specialties were excellent features. Pretty Josephine Cohan was winning and graceful and added much to the family success. Cheridah Simpson was another drawing card and her songs and piano eccentricities pleased all. Rolf and Alice Arras, Mike S. Whallen, McDonald Brothers, Maxwell and Dudley, Snyder and Buckley, and McKenzie and Whitely appeared also. May 1-6: Hayes and Lytton and Patrice.—Items: The Cohans were the recipients of much attention while in town 24-29. Jerry Cohan has a host of friends here and he was in demand all of the time, while Mrs. Sparks, who entertained Josephine Cohan, gave several little affairs in honor of her guest.—Cheridah Simpson also was showered with attentions from friends in the university.—Mr. Poli spent several days in Waterbury last week looking over his theatre there. JANE MARLIN.

SAN FRANCISCO, CAL.—The Orpheum had another good bill April 16-22. Lillian Burkhart, delighted large audiences with the one-act play, Extravagance. Favor and Sinclair, old Orpheum favorites, were very clever in their sketch, A High Roller. Clarice Vance sang some good songs and was well received. Tom and Lily English were responsible for a clever musical turn. Al. and Mamie Anderson, Marshall P. Wilder, the Hengler Sisters, and Pantzer Brothers made up the bill. Novelties 23-29 include Dillon Brothers, Rio Brothers, the Jackley Wonders, and George W. Day. Business as usual.—The week's chief attraction at the Oberon was Von der Mehden, 'cellist. Hugh C. Romaine is a good tenor.—The American biograph is presenting views of Pope Leo XIII. at Metropolitan Hall. Antonio Vargas, Cuban baritone, furnishes incidental vocal music with effect. FRED S. MYRTLE.

CLEVELAND, O.—At the Star Theatre, 1-6: George W. Monroe, Bessie Bonehill, Flo Irwin and Walter Hawley, Clayton Sisters, Seeley and West, Guilbert, and Duffy, Sawtelle and Duffy, Clark Brothers' Royal Burlesquers 8-13.—At the Lyceum 1-6: George Wilson, Filson and Errol, Wood and Sheppard, Merkel Sisters, Solaret, Adelina Roattina, Hooker and Davis, and Charles Holstein.—Items: The joint benefit of Coan and Hicks and the police pension fund will be given at the Euclid Avenue Opera House 1-3. In addition to a minstrel performance Pete Baker, Arthur Roach, Kolb and Dill, Lew Winkle, and Gallagher will appear.—Drew and Campbell will probably put in high-class vaudeville at the Euclid Avenue Opera House at the close of the regular season. WILLIAM CRASTON.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident manager): Week April 24-29: Russell Brothers, McPhee and Hill, Matthews and Harris, Joe O'Hare, Purcell and Maynard, Miss Gracie, Marie Heath, Kenno and Welch, and J. W. Harrington. Minnie Dupree in Dangerfield '85 1-6.—Gaiety Theatre (Agnes Barry, manager): McPhee's Troubles 20-22; fair business. The Lynn Sisters are good singers, dancers, and banjo players. The Sporty Widows 24-26 to big business. The co. includes Vera Hart, Udell and Pierce, Palmer Sisters, Baker and Lynn, Bessie Taylor, and Rawson and Booth. CHARLES N. PHELPS.

WASHINGTON, D. C.—The attractions at the Grand Opera House for the current week are: Frederick Bond and co., T. M. McFarlane, Crane Brothers, Josephine Arthur, Seymour and Dupree, W. C. Davies, La Dazil and Zimmer.—Rose Sydell's London Belles are at the Lyceum. In the co. are: Karina, Reiger and Chatham, Campbell and Hart, Rose Sydell, Richmond and Clemens, Hilton, Fonti Boni Brothers, and Francis Bryant. Big Sensation co. 8.—The Bijou presents Sadi Alferabi, Allen and Delmain, Caswell and Arnold, William and Edith Browning, Collins and Ray, and George H. Diamond. JOHN T. WARDE.

PITTSBURG, PA.—The Dainty Duchess co. at the Academy of Music April 24-29 to crowded houses. A fine performance was given by Letta Meredith, Burke Brothers, Ford Brothers, Aleene and Larue, Howard and Bland, Raymond and Clark, and Kessler and Carrick. The Big Sensation Double Show 1-6.—At the Grand the bill 24-29 showed Melville and Stetson, the Lamberts, Adelina Roattina, Dale and Dare, and Herbert's dogs. For 1-6: Valmore, Yorke and Adams, Hartley and Amann, and Hermanetti Brothers. E. J. DONNELLY.

PORTLAND, ORE.—Fredericksburg (Louis Dammasch, manager): William Walton, Hartwell Sisters, La Jesse, Lillie Arnold, and Gladys Jewell April 17-23 to good patronage.—Coliseum (William H. Brown, manager): Bill 17-23 showed Fred Gottlob's farce, A Horse, by the stock, followed by Veronica, Ed Muehlmer, Wanda, Charles Evans, May Neville, Fred Gottlob, Rae Eldridge, Professor Al. Williams' art pictures, Videll's illusions, and Charles Evans' comedy, Mokes; profitable business. O. J. MITCHELL.

BUFFALO, N. Y.—The Williams and Walker co. did big business at Shea's April 24-29; co. etertaining and high class in every resepct. Williams and Walker and Hodges and Launchmere were particularly well received.—At the Court Street Clark Brothers' Royal Burlesquers to good business 24-29. Howard and Emerson and Tenley and Simonds caught on.—The Empire continues to fair business with straight vaudeville. RENNOLD WOLF.

TORONTO, CAN.—Opera House (Ambrose J. Small, manager): Second week of vaudeville, April 24-29, drew fair houses. The feature was George W. Monroe in his monologue. Others were Hooker and Davies, Margaret Ashton, Duffy, Sawtelle and Duffy, the McAvoys, Grace Hazard, Monroe and Mack, and Flo Irwin and Walter Hawley. Alma Chester in Herminie 1-6.—Empire Theatre (A. McConnoughy, manager): The olio 24-29 was proving popular, including Gregory and Durrel, Zella Clayton, Earl and Wilson, Effie St. Clair, Kent and French, Lottie Proctor, Ramsay Sisters, and Babe Risl.—Bijou Theatre (M. S. Robinson, manager): Dark 24-29. Robin Hood, Jr., 1-6.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Five Ali Brothers, Arthur Deming, May Cook, Berry and Hughes, Garnella and Shirk, Review Comedy Four, and Mr. and Mrs. Stuart Darrow to fine houses April 24-29. Charles Sweet, Canfield and Carleton, Kittie Wolfe, the Eldridges, Percy Honri, Meeker-Baker Trio, and the Rexos 1-6.—Wonderland Theatre (Hi Garson, manager): The Bon Ton Burlesquers, including Mlle. Marie Louci, Leroy, Howard Sisters, Farrell and Starck, Alice Fitzgibbons, and Weiland to good houses 24-29. The Gay Masqueraders 1-6.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): One of the best bills seen at this house did capacity business April 17-23. Josephine Gassman and her pickaninnies made a tremendous hit, being called out again and again. Kara scored with his juggling. La Petite Lund sang and acted like a veteran, winning much applause. The Valderes did wonderful bicycle tricks. Polk and Collins proved themselves masters of banjo playing and Florrie West pleased with her songs. Of the stayovers, the Metweef Troupe and Manning and Weston continued to please. 24-30: Marshall P. Wilder, Hengler Sisters, and Barnes and Sisson.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): The High Rollers April 24-29, with Sylvia Starr featured. In burlesques and olio appeared John Weber, Nolan and White, Fabiano and Carlton, Washburn Sisters, and Mackie and Walker. Miaco's City Club 1-6. Monte Carlo Girls 8-13.—At the Krueger Auditorium Manager Healey supplied his patrons at the concert '23 with Sully and Moore, Agnes Baylies, Dean and Josie, Will Scherer, the Grahams, Harry Walters, Merrill and Newhouse, and Frank Graham.

ST. PAUL, MINN.—Olympic (S. Fink, manager): Week April 24-29: Leshe Sisters, the Hoffmans, the Flowers, Mamie Stewart, Charles Ellsworth, Hazel De Mar, Delia Wall, Polly O'Neill, Rose Wentworth, the Coles, and George Fisher.—Palm Garden (A. Weinholzer, manager): Week 24-29: May Ellsworth, Lottie Holmes, Bisselle Sisters, Annie Goldie, Babe White, Grace Gillmore, Sam Green, Tom Gleason, and Alex Owens; good business.—Tivoli (John Straka, proprietor): Dot Darlington and Fred Sanford drew good attendance 24-29.

CINCINNATI, O.—At the People's April 23-29 The Merry Maidens appeared with Nellie Hanly, Hiatt and Pearl, Bond and O'Brien, Herworth and Stockholm, Sophie Everett, and others. Fred Rider's Night Owls 30-6.—Professor Macart's dogs and monkeys led the bill at the Fountain 23-29, with Schrode Brothers, George C. Davis, Franklin Sisters, Newsboys' Quintette, the Hulines, Nona and Winters, and the biograph.—Items: A benefit has been tendered to George Schoettle, treasurer, and to George Hartford, press agent of the Fountain, by its management. It will occur May 7.—The Chester Park Vaudeville Theatre will open May 28.—Howard Kopp, of the Pike Orchestra, and Richard Brand, of Weber's Band, have a novel musical act, which they propose using in vaudeville.

OMAHA, NEB.—The Creighton-Orpheum keeps up its record for large audiences. Bill April 23-29: Stanton and Modena, Waterbury Brothers and Tenny, Pantzer Trio, James Richmond Glenroy, Wilson and Halpin, Annie Kenwick, Percy Honri, and Charles Higgins, Omaha's violinist, accompanied by his sister Daisy.—At Wirth's Music Hall: Ricci and Chandler, Beehan and Dakin, McLean and Hall, and Etta Mayrill.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Mr. and Mrs. William Robyns headed a good bill April 23-29 in their clever sketch, Straight Tip Jim. Caron and Herbert put in clever work, the Rackett Brothers made a hit, and Dolline Cole, Lew Hawkins, the Passparts, La Van, Amy and Weitzel, and the Houdinis completed the bill. Business good.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Batty's bears were features April 24-29. Other entertainers were the Columbian Four, Frey and Fields, Lester and Jerman, Billy McClain and co., Annie Whitney, Edward J. Boyle, and Sunetaro. Business satisfactory. It has been decided to keep the Park open all Summer and artificial cooling arrangements are being put in.

SYRACUSE, N. Y.—Dunfee's Comedy Theatre (H. R. Jacobs, manager): Week 24-29: The artistic feature was Lawrence and Harrington's act, and hits were made by the Jenny Eddy Trio and Hayes and Lytton in A Wise Guy. Other members, all good, were Swor and De Voe, Three Onris, the Pattens, the Eldridges, and Nestor and Bennett.

FALL RIVER, MASS.—Rich's Theatre (A. E. Rich, manager): Dark April 20-22. On the Bowery, with Steve Brodie, 24, 25; small houses. Isham's Octoroons 27-29.—Casto (Al. Haynes, manager): 24-29: Imogene Comer, Ravel Trio, Martinetti and Grossi, Terry and Lambert, Professor Mapes, Fred Wykoff, and Ida Russell.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Crowded houses April 24-29 saw Jones and Walton, Charles Kenna, Dilks and Wade, Lally Twins, Laura Comstock, Marshall, and the Casino Four.—Item: Manager Dockstader has kindly offered to the Elks all or any part of his bill for their benefit on May 10.

SCRANTON, PA.—Gaiety (Thomas D. Van Osten, manager): Rose Sydell's London Belles April 20-22 to fair business. Karina was the star. McFee's Troubles 24-26 to light attendance. Walter Hart, Howard, Mildred Kanfield, and Lynn Sisters introduced specialties. The London Gaiety Girls 27-29.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): White Elephant Burlesque co. April 24-29 to large audiences. In the bill were Brooks and Brooks, Darling Sisters, Rawson and Baisley, Cotton and Darrow, Laura Graff, and Ray Dodge.

WEST SUPERIOR, WIS.—Gem (Clarence Leonard, manager): Reese, Buskirk and Reese, Castle Sisters, Frankie Primrose, McSorley and Atwood, May Smith, Shaw Brothers, Pat O'Brien, Myrtle La Blanch, Minnie Garland Gurdon Majesty appeared April 24-29.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week April 24-29 Elise Mendoza, Lynch and Trainer, Bosilla Gravillia, Sisters Millar, Helen Heil, Hamilton and Wiley, Lew Pistel, Lorraine and Howell, Ford and Da Verne were the bill.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): April 24-29: Jessie Couthoui, Larry Leroy, Inez McCusker, Barney Ferguson assisted by Dick Ferguson, John E. Drew, Ed Reynard, Merkel and Algere, and the biograph.

LOWELL, MASS.—Savoy (F. G. Mack, manager:) April 24-29: Carr and Jordan, J. Fred Helf, George B. Alexander, Master Harry Webb, John and Nellie Healey, Harlow and Plunkett, Al. Lubin, and Alf Byron; good business.

HAMILTON, CAN.—Star (Bessey and Davey, proprietors): Week April 24-29: Lillian Melburne, Mullen and Vonder, Evans and Maitland, Fannie Granger, and Fox and Gilbert; good performance; fair business.

RICHMOND, VA.—Bijou (Jake Wells, manager): Week April 24-29: George Wilson, Welby, Pearl, Keys and Mellis, Emma Carus, Burke and Scott, Thomas and Quinn, Carr and McLeod, and the Nondescript Trio were the attractions.

ST. JOSEPH, MO.—Wagner's Wonderland (Nick Wagner, manager): Week 17-22: Hooper and Starr, Ricci and Chandler, Watts and Smith, George Bancroft, and Marguerite Wagner Stock co. in Storm Beaten; good business.

VANCOUVER, B. C.—Savoy: Capital bill April 17-22 included Sid in dramatic readings Coppinger, Ida Gilday, Beatrice Lorne, Jacqueline, Peri, Levina, and Dunbar and Harris; crowded houses.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Irwin Brothers' Burlesquers April 24-29; good business. Merrill and Newhouse, trick cyclists, were the hit. The High Rollers 1-6.

GLOUCESTER, MASS.—Dewey (George Le Barr, manager): April 24-29: Mabel Arnold, Armstrong Brothers, Mabel Stanley, John Barker, and Barrington and Wilson.

WILKES-BARRE.—Bijou (Austin Walsh, manager): The High Rollers April 20-22 to capacity. Little Egypt 24-26; large business. 27-3: Dark. The Merry Widows 4-6, closing season.

BINGHAMTON, N. Y.—Bijou (P. M. Cooley, manager): The Monte Carlo Girls were well received April 20-22. The Merry Widdows attracted fair houses 24-26. McFee's Troubles 27-29.

DETROIT, MICH.—Capitol Square Theatre: The Twentieth Century Sports were the attractions April 23-29.—Wonderland: Edward J. Heron headed an excellent vaudeville bill.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): The Gay Masqueraders to big business April 24-29. Bud Snyder and Kinsmere were features.

EASTON, PA.—Wonderland (Otto Rost, manager): Little Egypt's Burlesquers April 27-29.

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